FREEDOM OF INFORMATION AND PRIVACY ACTS

SUBJECT: COMMUNIST INFILTRATION-MOTION PICTURE INDUSTRY(COMPIC) (EXCERPTS)

FILE NUMBER: 100-138754

SERIAL:157x1

PART: 2 OF 15



FEDERAL BUREAU OF INVESTIGATION

Office Memorandum • UNITED STATES GOVERNMENT

TO : The Director

DATE: May 27, 1947

FROM : D. M. Ladd

SUBJECT: COMMUNIST INFILTRATION OF THE MOTION PICTURE INDUSTRY
INTERNAL SECURITY (C)
(Running Memorandum)

There is submitted herewith the running memorandum concerning Communist infiltration of the motion picture industry which has been brought up to date as of May 24, 1947. The material discussed is divided into separate sections as follows:

I Communist Infiltration of Labor Groups
II Communist Infiltration of Intellectual Groups
III Communist Party Members in Hollywood
IV Communist Influence in Current Motion Pictures
V Soviet Activities in Hollywood
VI Communist Infiltration of RKO Studios
VII Investigation of Communist Activity in the Motion Picture Industry by the Committee on Un-American Activities, House of Representatives
VIII Miscellaneous

The new material added to bring this running memorandum up to date may be found in the following sections:

Section I, page 71
Section II, pages 119 through 121
Section VII, pages 15 through 24
Section VIII, pages 2 through 9

Of the new material added, probably the most significant will be found in Section VII which pertains to the activities of the Un-American Activities Committee during their recent visit to the movie colony in Hollywood at which time various representatives of the motion picture industry appeared as witnesses. Also of interest is the interview had by the Los Angeles Office with screen actress [redacted] During this interview, [redacted] offered her services as a source of information concerning Communist activities in Hollywood and explained her connections with Communist front groups as being due to her curiosity and interest in finding out about these various groups as well as the individuals connected with them.

These activities are being closely followed and all new information received in this regard will be incorporated into the running memorandum once each quarter, in order that you may be currently advised with respect to this situation.

JVC:mae

157X1

RECORDED

EX-42

51 JUL 24 1958

FREEDOM OF INFORMATION AND PRIVACY ACTS

SUBJECT: COMMUNIST INFILTRATION-MOTION PICTURE INDUSTRY(COMPIC) (EXCERPTS)

FILE NUMBER: 100-138754

SERIAL:157x1

PART: 3 OF 15



FEDERAL BUREAU OF INVESTIGATION

COMMUNIST INFILTRATION

OF

MOTION PICTURE INDUSTRY

(Up to date as of May 24, 1947)

ENCLOSURE

-157X1

The Director

May 27, 1947

D. M. Ladd

[redacted]
COMMUNIST INFILTRATION OF THE
MOTION PICTURE INDUSTRY
INTERNAL SECURITY (C)
(Running Memorandum)

There is submitted herewith the running memorandum concerning Communist infiltration of the motion picture industry which has been brought up to date as of May 24, 1947. The material discussed is divided into separate sections as follows:

I Communist Infiltration of Labor Groups
II Communist Infiltration of Intellectual Groups
III Communist Party Members in Hollywood
IV Communist Influence in Current Motion Pictures
V Soviet Activities in Hollywood
VI Communist Infiltration of RKO Studios
VII Investigation of Communist Activity in the Motion Picture Industry by the Committee on Un-American Activities, House of Representatives
VIII Miscellaneous

The new material added to bring this running memorandum up to date will be found in the following sections;

Section I, page 71
Section II, pages 119 through 121
Section VII, pages 18 through 24
Section VIII, pages 2 through 9

Of the new material added, probably the most significant will be found in Section VII which pertains to the activities of the Un-American Activities Committee during their recent visit to the movie colony in Hollywood at which time various representatives of the motion picture industry appeared as witnesses. Also of interest is the interview had by the Los Angeles Office with [redacted] During this interview, [redacted] offered [redacted] services as a source of information concerning Communist activities in Hollywood and explained her connections with Communist front groups as being due to her curiosity and interest in finding out about these various groups as well as the individuals connected with them.

These activities are being closely followed and all new information received in this regard will be incorporated into the running memorandum once each quarter, in order that you may be currently advised with respect to this situation.

Mr. Tolson
Mr. Clegg
Mr. Glavin
Mr. Ladd
Mr. Nichols
Mr. Rosen
Mr. Tracy
Mr. Carson
Mr. Egan
Mr. Gurnea
Mr. Harbo
Mr. Hendon
Mr. Pennington
Mr. Quinn Tamm
Tele. Room
Miss Holmes
Miss Gandy

October 13, 1944

COMMUNIST INFILTRATION OF THE MOTION PICTURE INDUSTRY

INTRODUCTORY BACKGROUND

The majority of the information concerning Communist infiltration of the motion picture industry has been supplied by [redacted] who is Los Angeles Confidential Informant [redacted] This informant has been associated with the motion picture industry for many years. He is a member of several labor organizations which are active in the industry and is thoroughly familiar with the background of the labor organizations in that field. He was a member of the Communist Party for [redacted] The informant is quite familiar with the Communist key figures in the Hollywood area and is able to obtain information concerning Communist activities in this industry.

This source has advised that prior to 1933 the Communist international with headquarters in Moscow, Russia, had not realized the possibilities of the motion picture as a propaganda medium. About this time the talking picture was perfected and the Soviet Union with its world-wide staff of propagandists seized the lead in adapting the motion picture for propaganda purposes throughout the world. Delegations of Russians came to Hollywood to study the American cinema.

In 1935 a "directive" was issued by the top structure of the Communist Party in the United States that there must be an intensive concentration on Hollywood and the motion picture industry. The directive stated that Communists must try to capture the labor unions, for if this could be done, they could exert much influence in the nature and type of pictures produced and thus help the Soviet cause. This directive also emphasized that at the same time work must be done among the cultural groups, writers, artists, actors, actresses, and others to enlist their assistance toward the Communist cause. The direct and indirect influence of the Communist Party of the United States on the motion picture industry in Hollywood and on all those subsidiary interests connected with that industry has been one of steady development over a period of the past ten years. During this time the motion picture industry has been considered by the Communist Party as the principal medium of propaganda for the Communist Party ideas. Consequently, the Communist Party concentrated on a program of penetration of the industry by its members. This concentration on Hollywood has been most intense.

It has been reported that as a part of the program to penetrate the motion picture industry, the Communist Party considered the importation of known Communists and persons subject to Communist influence as of great significance. A large percentage of such individuals brought into Hollywood from 1935 to 1944 and given employment are refugees who came from European countries following the rise of Nazism in Europe. They have been put in responsible

positions, mostly in the fields of writing and directing, and the majority of them are reported since arriving to have shown sympathy with the Communist [redacted] and to associate with individuals who are known to be Communists. As a result of this situation, it is reported that Hollywood is being Europeanized to a startling extent.

Since the entry of the United States into the war and the cooperation of the motion picture industry with governmental agencies for propaganda purposes, Communist penetration has been extremely effective. There have been two lines of attack. One was to seek control over the workers in the studios using the trade unions as the base, the other was to seek control over the so-called intellectual and creative fields and thus determine the type of propaganda to be injected into the motion picture. [redacted]

For the purpose of this memorandum, the material discussed will be divided as follows:

I. Communist Infiltration of Labor Groups.
II. Communist Infiltration of Intellectual Groups.
III. Communist Party Membership in Hollywood.
IV. Communist Influence in Current Motion Pictures.
V. Soviet Activity in Hollywood.
VI. Communist Infiltration of R.K.O. Studios

In connection with items I and II, this memorandum will set forth some historical and background detail which it is believed will be of assistance in understanding the current situation.

As of June, 1944 a survey made of Communist members in various fields of activity in the motion picture industry indicates the following data concerning members of the Communist Party or Communist front groups in the industry:

Directors and Producers — Among this group there are nine known Communist Party members and fifteen members of one or more Communist Party front groups. Herbert Biberman, a director, is probably the outstanding Communist Party member in this field. Lewis Milestone, director of "North Star" and "Mission to Moscow," although not definitely known to be a Communist Party member, is Russian born and has been active in numerous Communist Party front groups for the past ten years. [redacted]

Writers — There are 56 known Communist Party members among the writers employed at the various motion picture studios. The outstanding figure in the writers group is John Howard Lawson, a known Communist Party member, who has great influence in the Hollywood field. [redacted]

Actors — Five actors and actresses are reported to be known members of the Communist Party in Hollywood. Twenty-four others are members of Communist Party front groups. Among the known Communist Party members, Gale Sondergaard, Lionel Stander and Lucille Ball are the most prominent. Those belonging to Communist Party front groups include James Cagney, Ida Lupino, Franchot Tone, Walter Huston and John Garfield. [redacted]

Labor — Twelve prominent labor leaders in various Hollywood unions have been identified as members of the Communist Party. It is known that a number of the "rank and file" members of the various Hollywood unions are also members of the Communist Party. Herbert K. Sorrell, known Communist Party member, is the leading labor figure in the motion picture industry. As head of the Conference of Studio Unions, he is the chief liaison man between labor and the Motion Picture Producers Association. [redacted]

Miscellaneous — In a group of miscellaneous individuals who are associated in varying capacities with the motion picture industry a survey disclosed there are 21 known members of the Communist Party. This group includes lawyers, technicians, readers and persons in the publicity field. In this group it should be noted that Donald Key King, Publicity Director for the Warner Brothers Studio, has been identified as a member of Branch K, Northwest Section, Los Angeles County Communist Party. [redacted]

April 27, 1944

I. COMMUNIST INFILTRATION OF LABOR GROUPS

Information has been received that approximately in 1934 the Communist Party realizing the propaganda possibilities in the motion picture field decided to move into the motion picture industry. In the spring of 1935 direct orders are reported to have come down in mimeographed form from the top structure of the Communist Party to all units in the Los Angeles section that there must be an intense concentration on Hollywood and the motion picture industry. This directive is said to have emphasized the fact that the Communists must try to capture the labor unions and pointed out that if this could be done the unions could be of much service in influencing the type of pictures produced and thus serve the Soviet cause.

In the early days of the motion picture industry, that is from approximately 1910 to 1930, there was no consistency in the labor organizational setup. The principal active labor organization was the International Alliance of Theatrical Stage Employees (IATSE). This was an autonomous group of local labor unions identified with the American Federation of Labor. The IATSE jurisdiction was recognized as the only union organization in Hollywood for some years. However, on two occasions in 1921 and 1933, respectively, strikes were called by this organization which were completely unsuccessful. In each case the strike was the result of a jurisdictional dispute and was broken as a result of members of outside unions entering the field as strike breakers. As a result of the unsuccessful strikes, a very chaotic condition existed in the labor field at Hollywood in approximately 1933 and many of the workers had lost confidence in the A.F. of L. As a result, the Communist Party had little difficulty in moving into the unorganized field with the Motion Picture Workers Industrial Union, created in January 1934.

[redacted]

Motion Picture Workers Industrial Union, MPWIU

The Motion Picture Workers Industrial Union was an independent group completely under the control of the Communist elements and taking orders from the local functionary of the Communist Party. It will be recalled that this was in accord with the Communist Party line at that period which advocated the creation of separate unions by the Communist Party. Most of these separate unions were affiliated with the Trade Union Unity League, which, in turn, was a branch of the International of Red Labor Unions, with headquarters in Moscow. However, the MPWIU was not affiliated with the Trade Union Unity League, although it was under the control and domination of the Communist Party. Demands were made on the organizer of this union by the section secretary of the Communist Party and the Communist Party organizer in Southern California to force the union to affiliate with the TUUL. However, it declined to do so, chiefly because of the position taken by the union organizer, H. G. Wolfe. It continued to function as an independent union.

Numerous Communist Party members, according to Confidential Informant [redacted] were active in the affairs of this union, chiefly among whom were Helmer Bergman, Don [redacted] Rudolph Kohl, Boris Goldblatt and Sam Goldblatt.

In the short time between the creation of this Union in January, 1934, and April, 1935, it had taken in a large number of members and was well on the way to becoming the leading union in Hollywood. However, in April, 1935, instructions were sent out by the Central Committee of the Communist Party that the Party line had changed and that all independent unions were to be liquidated and their members sent into the A.F. of L. unions with the object of capturing the A.F. of L. This policy was followed by the MPWIU. A short time after the change in Party line the Communists in the Union began to desert and go over into the various A.F. of L. locals. At this time these A.F. of L. locals were mere shells which in many cases existed in name only. As a result of the Communist Party directive, the MPWIU gradually went out of existence and in February, 1936 it was officially dissolved.

At about this time the CIO was being organized by John L. Lewis. Several attempts are reported to have been made on the part of Lewis and other CIO figures to organize in the motion picture field. However, they have never been successful and at the present time there are no CIO unions in the motion picture industry. There are approximately 39 labor organizations of various sorts in the industry. Some of these are affiliated with the A.F. of L. and the balance are independent unions. [redacted]

Conference of Studio Unions

Herbert K. Sorrell, president of the Studio Painters Local 644 of the International Brotherhood of Painters, Decorators and Paper Hangers of America, A.F. of L, soon became the leader of the newly activized A.F. of L. unions. Sorrell has been identified as a former member of the Communist Party in Hollywood, California. He soon became the leader of the Communist factions in the Hollywood unions. Sorrell developed favorable relations with Pat Casey, labor representative for the Motion Picture Producers Association. Casey is an $80,000 per year executive employed by the MPPA to handle labor relations. He is definitely not a Communist, but apparently finds it easy to do business with Sorrell. As a result, Sorrell has become probably the leading figure in the Hollywood labor movement.

After Sorrell had developed the leaders of a number of locals, which had strong Communist factions in them, his next move was to set up an organization which would tie all the locals into one body under his domination. This body was known as the Conference of Studio Unions.

The Conference of Studio Unions is a small compact group of delegates or representatives of a bloc of labor unions in the Hollywood motion picture industry, which has been taken over and is now under control

of the Communist Party operating through its members in those unions which have captured key positions. In reality the Conference of Studio Unions is the organization set up to act as the control and steering committee to coordinate and direct Communist activities looking toward taking over all studio workers and their unions into the Communist Party orbit. The following six locals are affiliated with the Conference of Studio Unions:

Studio Painters Local 644 of the International Brotherhood of Painters, Decorators and Paper Hangers of America.

Laboratory Technicians Local 683 of the International Alliance of Theatrical Stage Employees.

Screen Office Employees Guild, an affiliate of Studio Painters Local 644 above.

Screen Set Designers Guild, an affiliate of Studio Painters Local 644 above.

Studio Machinists Local 1185 of the International Association of Machinists, A.F. of L.

The membership of the above groups is approximately 8,000. The Conference of Studio Unions is governed by a president, chairman, vice chairman and secretary-treasurer. Each union body affiliated is represented by not more than three delegates, one of whom must be the business representative. Herbert K. Sorrell is President. Norval D. Crutcher, a former member of the Communist Party, is Chairman. D. T. Wayne, Vice Chairman and Russell L. McKnight, Secretary-Treasurer, are not known to be Communist Party members, but are reported to be connected with numerous Communist front organizations and to give every indication of being dominated and controlled by the Communist Party.

Due to the importance of the unions affiliated with the Conference of Studio Unions, brief descriptive data concerning each is being set forth below.

Studio Painters Local 644

This union is made up chiefly of painters who were members of the Communist dominated MPWIU and who, on direct orders of the Communist Party, deserted that union in 1935 to take over Local 644 of the A.F. of L. Herbert K. Sorrell is president of this union.

Laboratory Technicians Local 683

This union is affiliated with the IATSE. It has jurisdiction and control of a narrow but very important field, that of the employees who handle developing and processing of film. It has been said to be the contention of

the Communist Party that if it could control the workers in this Department, [redacted]dustry would be at their mercy. This union is reported to have consistently followed the Communist Party line and to have passed resolutions in accordance with the Communist Party program. Russell L. McKnight, mentioned above, is president of the union. Norval Crutcher, also mentioned above as a former Communist Party member, is secretary-treasurer.

Screen Office Employees Guild

This union was originally organized as an independent union in about 1937. After being in existence some three or four years, it came under the influence of Sorrell and in 1941 it was issued a charter by Local 644, A.F. of L. Studio Painters. It has jurisdiction over all clerical workers and secretaries in the Hollywood studios, although the A.F. of L. has a regularly established Office Workers Union in the Los Angeles area where these workers rightfully belong. It is said that the reason for the affiliation of this "white collar" group with the A.F. of L. Painters is the preference of its Communist leadership for Sorrell over affiliation with regular A.F. of L. office workers unions.

As of November, 1943, it was reported that the SOEG was preparing a drive to organize the motion picture industry 100 per cent prior to the establishment by the A.F. of L. of an international union for white collar workers. It was reported that a special organizer, Min Selvin, a known Communist Party member, would work in close cooperation with Glen Pratt, business representative, in this organizational campaign.

Confidential informants have advised that the Communist Party took a great interest in this campaign and that a number of known Communist Party members were engaged in assisting it. From the information reported, it appears that the Communist Party will endeavor to gain control of any proposed A.F. of L. union local for white collar employees. [redacted]

Screen Cartoonists Guild Local 852

This guild has jurisdiction over cartoonists, sketch artists and animators engaged in making animated cartoons in the motion picture industry. It was originally organized as an independent group, but came under the influence of Sorrell and in 1941 was issued a charter by Local 644 of the Studio Painters and is therefore now affiliated with the A.F. of L. It is reported that this guild as a body has consistently followed the Communist Party line and has passed parallel resolutions to those of the other unions affiliated with the Conference of Studio Unions.

Screen Set Designers Guild

This union has jurisdiction over set designers, draftsmen and illustrators who until approximately 1939 had been unorganized. In the fall

of 1941 the guild became affiliated with Painters Union Local 644 and thus came under the influence of Sorrell. The officers of this guild are not [redacted] to be Communist Party members, although a member of the Executive Board is so identified. The union is reported to have followed consistently the Communist Party line.

Studio Machinists Local 1185

The members of this union are highly skilled mechanics engaged mostly in building and servicing motion picture cameras and other high precision work of similar character. This union came into existence as a direct result of the break-up of the MPWIU. It is reported to have taken in the entire crew of machinists then engaged in the experimental plant of Technicolor Corporation. The union is represented in the Conference of Studio Unions by T. D. Wayne, who is said to be under the complete domination of the Communist Party and of Herbert K. Sorrell.

Hollywood Guild Council

The guilds making up the Hollywood Guild Council are the bargaining agencies for what are known as the "cultural groups, writers, artists, directors, readers and publicists." These guilds, although not affiliated with the A.F. of L. or any other labor group, are the bargaining agencies for their members. It should be noted that as in the case of writers, directors and art directors, the matter of salaries is an individual matter. These guilds in their bargaining negotiations deal with such matters as working conditions, screen credits, etc. It is reported that the Communist element had not been successful in their efforts to function within the IATSE. They, therefore, are reported to have set up another organization outside the A.F. of L. and thus created the Hollywood Guild Council. The following so-called "cultural groups" are affiliated with the Hollywood Guild Council:

Screen Writers Guild
Screen Directors Guild
Screen Publicists Guild
Screen Readers Guild
Screen Actors Guild

At the outset the Screen Office Employees Guild and the Screen Cartoonists Guild were also affiliated with this Council, but they later withdrew to affiliate with the Conference of Studio Unions.

The reported purpose of the Hollywood Guild Council was to afford a base of operations to carry on Communist propaganda and keep alive the attempt to penetrate the other unions. The Communists reportedly have attempted to draw into the Council many of the A.F. of L. locals, but have

[redacted] successful. Their activities are said to have been confined to these various guilds, which have always been more or less subject to Communist infiltration. [redacted]

Screen Writers Guild

The leading group in the Hollywood Guild Council and the one which is said to have practically controlled this organization, was the Screen Writers Guild. It was organized in 1934 as the first union group in the cultural field and is said to have come under Communist domination almost at the outset. It was organized by a group of writers who were the members of the John Reed Club of Hollywood, a Communist front organization that later became the Hollywood chapter of the League of American Writers. Prominent among the group of original organizers were the following: Howard Lawson, Samuel Ornitz, Dudley Nichols, Guy Endore and Harry Carlisle. All of these persons according to Confidential Informant [redacted] have long records of Communist activity.

This guild has been Communist dominated from its inception and has included many known members of the Communist Party. At its election in November, 1943, the vice president, treasurer and eight members of its Executive Board were definitely identified as Communist Party members by informants. A number of other officers and members, although not definitely identified as Communist Party members, are said to be under the influence of the Communist Party. [redacted]

Screen Directors Guild

This guild was organized in February, 1936, for the purpose as stated at that time to bring the directors of motion pictures in the line with other labor unions in the industry. The organizing is said to have been done by a small group of motion picture directors who professed the "progressive position" and who maintained in a broad sense that the motion picture should carry a social or political message rather than being what they claimed it was at the time, merely an "escape mechanism" for the masses. The Screen Directors Guild is in no sense strictly a bargaining labor union. Its principal reason for existence is said to be ideological in that it will assist in the production of motion pictures sympathetic to the cause of Communism and the political economy of Russia. Among those composing the original small group were King Vidor, Lewis Milestone, Frank Tuttle, Frank Borsage, Howard Hawks, Ruben Mamoulian and Gregory LaCava. Its present officers are not known to be members of the Communist Party, but it includes in its membership individuals such as Frank Tuttle, Jay Leyda, Herbert Biberman, Herbert Kline, who are reported to be Communist Party members, and others such as Orson Welles, Herman Shumlin, Lewis Milestone, Joris Ivens and Dudley Nichols, who have been active in the affairs of numerous Communist Party front organizations such as the American Peace Mobilization, the Harry Bridges Defense Committee, and similar organizations. [redacted]

Screen Publicists Guild

This guild is composed of individuals engaged in motion picture publicity work. Although its officers have not been identified with the Communist Party, the organization as a body is reported to have affiliated [redacted] with Communist inspired groups, including Labor's Unity for Victory Committee, Hollywood Writers Mobilization for Defense, League of American Writers and the Hollywood Canteen. [redacted]

Screen Readers Guild

This guild is not strictly a labor group since it is composed of individuals employed at various studios whose duties are to read books, magazines and published material and make synopses from which stories or scenes may be adapted to the motion pictures. It is said that the readers consider themselves potential writers and that their ambitions lie in that direction. This union is reported to be influenced to a large extent and dominated by the Screen Writers Guild. [redacted]

Screen Actors Guild

This guild has included a number of prominent actors in the Hollywood area. A number of the individuals have supported and taken part in Communist front organizations according to Confidential Informant [redacted] including Helen Gahagan (Helen Gahagan Douglas), Frances Farmer, John Garfield (correct name Jake Garfinkel), Gale Sondergaard, Lionel Stander and Frederic March. Current officers for the year 1944 include James Cagney, President; George Murphy, Vice President, and a number of other well known actors. John Garfield, Lionel Stander, Frederic March, and James Cagney have been identified by [redacted] as former members of the Communist Party. Gale Sondergaard through a highly confidential technique employed by agents of the Los Angeles Field Division has been identified as a member of the Communist Party. [redacted]

Miscellaneous A. F. of L. Local Unions

Information has been received that there are a number of other local A. F. of L. unions and IATSE unions engaged in the labor field in Hollywood. However, it is reported that there is no great Communist infiltration of these groups and they may be divided roughly into two categories, namely, that in which there are a number of Communist Party members and in which the locals are to a certain extent subject to Communist infiltration, and second, that in which there are a number of anti-Communists and in which the Communist influence is at a minimum.

In February, 1944, information was received that a number of the independent unions have embarked on a Communist inspired campaign to enter the A. F. of L. for the purpose of throwing their weight and influence toward attaining Communist control of the A. F. of L. structure in Southern California. Among the unions which are occasionally subject to Communist control, is the American Federation of Musicians Local 47, whose president is J. K. (Spike) Wallace, who is reportedly dominated by the Communist Party. [redacted]

42

Motion Picture Labor Committee
for Political Action

In September, 1943, a Motion Picture Labor Committee for Political Action was set up in line with the current movement toward the formation of a political arm by labor groups. This group reportedly was organized by individuals from unions associated with the Conference of Studio Unions and it appears to be strongly Communist dominated. It is said that while the organization operates in the name of the A.F. of L., in reality the Hollywood unit is under the control of the Communist forces. This is said to be consistent with the current nationwide program of the Communist Party to take part in political organizations and place in office those persons who are favorable to the Communist position. The organization is affiliated with such reported Communist front groups as the Peoples Educational Center, the Fifteenth Congressional District Legislative Council, the League of American Writers and the Hollywood Writers School.

Conference of Studio Unions

With the past six months, four additional unions have joined this organization. They are the following:

Building Service Employees, Local 99

This union is headed by George Bradley who is reported to be a member and sponsor of many Communist front groups.

Special Officers and Guards, Local 193

This union is headed by one Ted Carp who has not heretofore been reported as engaged in Communist activities.

Screen Publicist's Guild

This union has heretofore been independent but it was recently granted an A. F. of L. charter by which it became affiliated with Local 644 of the Motion Picture Painters League. This guild has long been under the complete control of the Communist Party. Its representative to the Conference of Studio Unions is Ted Taylor, a reporter for the People's World, Pacific Coast Communist publication and said to be an ardent Communist.

41

Screen Analyst's Guild (Formerly, Screen Readers Guild)

This union was also formerly an independent union but has recently been chartered by the A. F. of L. through the Painters Union. The members of this union are readers of material which may eventually be used in motion pictures. The analyst is in a position to recommend ideas, sequences and scenes which, if the analyst is Communisticly inclined, may contain Communist propaganda.

It is reported that the influence of the C. S. U. is growing daily and that it recently has been recognized by the Motion Picture Producers Association as a separate bargaining agency. Herbert K. Sorrell continues to be the leading figure in the C. S. U. He was a former Communist Party member. Sorrell continues to be friendly with Pat Casey, labor liaison man for the Motion Picture Producers Association. It is reported that the C. S. U. supports all Communist front activities in Hollywood.

Motion Picture Labor Committee for Political Action

This committee is presently working in conjunction with the United A. F. of L. Political Action Committee which takes in all sections of the Southern California area. The purposes of the Motion Picture Labor Committee are said to be identical with those of the Hollywood Democratic Committee, a Communist front organization. Fifteen labor unions are presently affiliated with the Motion Picture Labor Committee for Political Action. Not all those of the affiliated labor unions are Communist controlled; however, eight of the fifteen unions are said to be under the domination of Communist elements. It is reported that the Motion Picture Labor Committee for Political Action, as of May, 1944 was following the Communist Party line.

As of June, 1944 it was reported that the Motion Picture Labor Committee for Political Action had joined with a number of Communist front organizations, including the Hollywood Democratic Committee, to assist in local primary elections. These elections resulted in the defeat of Congressman John M. Costello, a member of the Dies Committee, and the nomination of Helen Gahagan Douglas, wife of actor Melvin Douglas, in the 14th Congressional District. Mrs. Douglas and her husband have been associated with numerous Communist front organizations.

[redacted] of L. Votes to Oust Reds and Fascists

The Los Angeles Herald on July 11, 1944, carried an article which stated that by a four to one vote delegates of the Central Labor Council, A. F. of L. had approved a constitutional amendment through which Communists and Fascists will be barred from membership in that organization. The article stated that William Green, national head of the A. F. of L., asked for the amendment when he rejected a proposed new constitution for the Council last year on the ground it failed to prohibit membership of "radicals." The vote was 153 to 44 in favor of the amendment, but approval came only after a floor fight in which some members objected to the use of the names of Communists or Fascists on the ground that it would cause loss of some members.

[redacted]

Possible Labor War in Hollywood

As of July, 1944, confidential informants have advised that there is a possibility of a labor split among the Hollywood unions. This situation arose out of the dispute between the Motion Picture Alliance for the Preservation of American Ideals (MPA), an anti-Communist group of labor unions, and the Council of Hollywood Guilds and Unions, which includes a number of Communist-dominated labor groups. The latter organization undertook to combat the charges of Communism levelled at the motion picture industry by the MPA. Further information concerning both organizations is set out in Section II of this memorandum. As a result of the dispute informants have reported that at least one jurisdictional dispute has arisen between a union of the anti-Communist group and a union of the alleged Communist group. This occurred when Studio Carpenters' Local #946 objected to certain activities of the Studio Grips, Local 80, IATSE, at the 20th Century Fox Studios. Reportedly Herbert K. Sorrell, President of the Conference of Studio Unions and a known Communist Party member, is guiding and directing James Skelton, business representative of the Studio Carpenters' Union, in this dispute. Informants report that as of July, 1944, it is the opinion of many labor leaders in Hollywood that this will be the beginning of a labor war in the motion picture industry. [redacted]

United A. F. of L. Committee for Political Action

In August, 1944, a reported split occurred in the above Committee over the indorsement of certain political candidates. The Committee, over the strenuous objection of certain Communist members within it, withdrew indorsement of Ned Healy, candidate for Congress in the 13th Congressional District and Hal Styles who defeated John M. Costello for the Democratic nomination in the 15th Congressional District. These actions caused a violent internal conflict within the A. F. of L. ranks. The local teamster unions led the

fight against the Communists. The Hollywood leaders of the Motion Picture Labor Committee for Political Action led the Communist forces. Among the individuals identified as Communists by informant [redacted] in the latter group were Herbert K. Sorrell, Norval D. Crutcher and William Pomerance.

In August, 1944, it was learned that the Communists continued to lead the fight against withdrawal of endorsements of Styles and Healy by the United A. F. of L. Political Action Committee. According to informants, the only power of the A. F. of L. Committee is that of recommendation. Its action must be endorsed by 2/3 of all local bodies affiliated with it. The Communists reportedly used their influence with these affiliated bodies and prevented the top committee's recommendation from being adopted. The principal arena of the fight was the Central Labor Council of Los Angeles and the Communists, having secured control of this body, prevented adoption of the United Committee's recommendation. The Communists in control of the Motion Picture Labor Committee for Political Action led the fight and finally won it for the Communist element. For this reason the endorsement of Styles and Healy was not withdrawn. [redacted]

Screen Writers' Guild

In August, 1944, it was learned through the "Daily Variety," trade paper of the motion picture industry, that Mary McCall, Jr., President of the Screen Writers' Guild, had resigned. She was succeeded by Lester Cole, who had previously served as Vice President. Cole will serve as President until the annual election of the Guild in November, 1944.

Lester Cole, alias Lester Cohn, is a free lance writer employed at Columbia Studios. He is a Communist and is presently assigned to Group A-1 (Writers), Northwest Section, Communist Political Association card number 46805 for 1944. He has a long record of Communist and Communist front activities and is very active in the League of American Writers, the Hollywood Writers' Mobilization, the Hollywood Council of Guilds and Unions, and the Hollywood Democratic Committee, all of which are recognized Communist front groups.

Conference of Studio Unions

During October, 1944, this bloc of ten unions was engaged in a strike situation in the motion picture industry. A jurisdictional dispute arose between the Associated Propertymen, Local 44, I.A.T.S.E., and Screen Set Designers, Local 1421, A. F. of L. At first the set designers were supported by other unions in the Conference, principally the Moving Picture Painters, Local 644, and the Studio Machinists, Local 1185.

Lined up on one side in the dispute is the Communist group, [redacted] the Conference of Studio Unions, and on the other, the anti-Communist unions. As originally reported, the dispute was to have been used by the Communist forces in an attempt to take over the membership of the opposition. Herbert K. Sorrell, who has been identified as a former member of the Communist Party, has been in charge of the affairs of the Communist bloc and Richard Walsh, International President of the I.A.T.S.E. of New York City, and Hollywood, represents the opposition.

Walsh is said to have forced the Laboratory Technicians, Local 683, I.A.T.S.E., to withdraw from the Conference of Studio Unions. This union local is described as being thoroughly controlled by Communists, but in order to save the local's charter it was agreed upon that the local would withdraw from the Conference. This action was taken, However, it is said that this has in no way changed any of the Communist control of the union.

As indicated above, one of the purposes of the Conference has been to attempt to take over anti-Communist unions in the motion picture studio. The following six unions are involved: 1. Studio Grips, Number 80, I.A.T.S.E., A. F. of L. 2. Associated Propertymen, Number 44, I.A.T.S.E., A. F. of L. 3. Studio Laborers, Number 727, I.A.T.S.E., A. F.of L. 4. Studio Electricians, Number 728, I.A.T.S.E., A. F. of L. 5. Studio Utility Workers, Number 724, A. F. of L. 6. Studio Plasterers, Number 759, A. F. of L.

To counteract the attempt of the Conference, a meeting was held on Friday, October 27, 1944, sponsored by some seven unions of the motion picture industry, at which time it was decided to form a counter-organization to combat the inroads of the Communist elements and their attempt, through the Conference of Studio Unions, to take over the remainder of those unions, not yet controlled by Communist influences.

The president of the new group is Carl Cooper, West Coast representative of the I.A.T.S.E.; the secretary is Joseph P. Touhy, president and business representative of the Studio Drivers (Teamsters), Local 399, Hollywood. The organization has not, as yet, been given a name or title, although several meetings have been held since the initial one. Furthermore, it is said the new group's activity has been delayed to some extent by virtue of the election campaigns. It is said that the formation of this organization was the result of a visit of Richard Walsh, International President of the I.A.T.S.E. to Hollywood. Walsh is related to have warned some of the local unions in the motion picture industry that Herbert K. Sorrell was going to "gobble them all up if they didn't get busy." Sorrell, in combination with the Council of Hollywood Guilds and Unions, is said to be now in control of 22,000 of the 30,000 studio workers. [redacted]

Lined up on one side in the dispute is the Communist group, namely the Conference of Studio Unions, and on the other, the anti-Communist unions. As originally reported, the dispute was to have been used [redacted] Communist forces in an attempt to take over the membership of the opposition. Herbert K. Sorrell, a known Communist, has been in charge of the affairs of the Communist bloc and Richard Walsh, International President of the I.A.T.S.E. of New York City, and Hollywood, represents the opposition.

Walsh is said to have forced the Laboratory Technicians, Local 683, I.A.T.S.E., to withdraw from the Conference of Studio Unions. This union local is described as being thoroughly controlled by Communists, but in order to save the local's charter it was agreed upon that the local would withdraw from the Conference. This action was taken, However, it is said that this has in no way changed any of the Communist control of the union.

As indicated above, one of the purposes of the Conference has been to attempt to take over anti-Communist unions in the motion picture studio. The following six unions are involved: 1. Studio Grips, Number 80, I.A.T.S.E., A. F. of L. 2. Associated Propertyman, Number 44, I.A.T.S.E., A. F. of L. 3. Studio Laborers, Number 727, I.A.T.S.E., A. F. of L. 4. Studio Electricians, Number 728, I.A.T.S.E., A. F. of L. 5. Studio Utility Workers, Number 724, A. F. of L. 6. Studio Plasterers, Number 759, A. F. of L.

To counteract the attempt of the Conference, a meeting was held on Friday, October 27, 1944, sponsored by some seven unions of the motion picture industry, at which time it was decided to form a counter-organization to combat the inroads of the Communist elements and their attempt, through the Conference of Studio Unions, to take over the remainder of those unions, not yet controlled by Communist influences.

The president of the new group is Carl Cooper, West Coast representative of the I.A.T.S.E.; the secretary is Joseph P. Touhy, president and business representative of the Studio Drivers (Teamsters), Local 399, Hollywood. The organization has not, as yet, been given a name or title, although several meetings have been held since the initial one. Furthermore, it is said the new group's activity has been delayed to some extent by virtue of the election campaigns. It is said that the formation of this organization was the result of a visit of Richard Walsh, International President of the I.A.T.S.E. to Hollywood. Walsh is related to have warned some of the local unions in the motion picture industry that Herbert K. Sorrell was going to "gobble them all up if they didn't get busy." Sorrell, in combination with the Council of Hollywood Guilds and Unions, is said to be now in control of 22,000 of the 30,000 studio workers. [redacted]

Motion Picture Labor Committee for Political Action

During the first part of October, 1944, it was reported that this organization composed of Hollywood Studio A. F. of L. union locals, became completely Communist controlled. At the beginning there were several non-Communist unions belonging to the Committee, but these unions, seeing the predominance of Communists and their influence, dropped out of the Committee, leaving it in Communist hands. This Political Action Committee was affiliated with the United A. F. of L. Political Action Committee. It also cooperated wholeheartedly with the CIO Political Action Committee and also was affiliated with the Hollywood Democratic Committee. Its work centered primarily in the union. After the elections it is said there was some discussion among its functionaries as to whether the Committee should be kept intact. If it is kept in a permanent status undoubtedly it will assume a different type of work.

Screen Cartoonists Guild

This organization was formed in the early part of 1939 and in the spring of 1941. It secured a sub-charter of affiliation with the Moving Picture Painters' Local Number 644, A. F. of L. It has approximately 1,000 members and is composed of cartoonists, screen artists and animators engaged in the making of animated cartoons in the motion picture industry. Since July, 1941, the Guild has followed the Communist program and has been affiliated with a number of Communist front groups, including the Conference of Studio Unions, the Hollywood Writers Mobilization, the Sleepy Lagoon Defense Committee, the People's Educational Center, the Hollywood Democratic Committee, the Council of Hollywood Guilds and Unions, and the 15th District Congressional Committee. Three of the organizers of the subject Guild are known Communists, and the business representatives, William Pomerance, who represents the Guild politically, is described as one of the leading Communists in the movie industry. Three of the five delegates to the Los Angeles Central Labor Council of this Guild are Communist Political Association members and formerly members of the Communist Party.

Screen Writers Guild

The Daily Worker for November 22, 1944, carried an article concerning the election of new officers in the Screen Writers Guild. The following people were elected to official capacities:

Emmet Lavery - President
James Hilton - 1st Vice President
Hugo Butler - 2nd Vice President

Motion Picture Labor Committee for Political Action

During the first part of October, 1944, it was reported that this [redacted]ization composed of Hollywood Studio A. F. of L. union locals, became completely Communist controlled. At the beginning there were several non-Communist unions belonging to the Committee, but these unions, seeing the predominance of Communists and their influence, dropped out of the Committee, leaving it in Communist hands. This Political Action Committee was affiliated with the United A. F. of L. Political Action Committee. It also cooperated wholeheartedly with the CIO Political Action Committee and also was affiliated with the Hollywood Democratic Committee. Its work centered primarily in the union. After the elections it is said there was some discussion among its functionaries as to whether the Committee should be kept intact. If it is kept in a permanent status undoubtedly it will assume a different type of work.

Screen Cartoonists Guild

This organization was formed in the early part of 1939 and in the spring of 1941. It secured a sub-charter of affiliation with the Moving Picture Painters' Local Number 644, A. F. of L. It has approximately 1,000 members and is composed of cartoonists, screen artists and animators engaged in the making of animated cartoons in the motion picture industry. Since July, 1941, the Guild has followed the Communist program and has been affiliated with a number of Communist front groups, including the Conference of Studio Unions, the Hollywood Writers Mobilization, the Sleepy Lagoon Defense Committee, the People's Educational Center, the Hollywood Democratic Committee, the Council of Hollywood Guilds and Unions, and the 15th District Congressional Committee. Three of the organizers of the subject Guild are known Communists, and the business representative, William Pomerance, who represents the Guild politically, is described as one of the leading Communists in the movie industry. Three of the five delegates to the Los Angeles Central Labor Council of this Guild are Communist Political Association members and formerly members of the Communist Party.

Screen Writers Guild [redacted]

The Daily Worker for November 22, 1944, carried an article concerning the election of new officers in the Screen Writers Guild. The following people were elected to official capacities:

Emmet Lavery - President
James Hilton - 1st Vice President
Hugo Butler - 2nd Vice President

Ring Lardner, Jr. - 3rd Vice President
Howard Estabrook - Secretary
Michael Kanin - Treasurer

Board of Directors

Dalton Trumbo
Marc Connelly
Elmer Rice
Talbot Jennings
Sheridan Gibney
Albert Hackett
Frances Goodrich
John Howard Lawson
Oliver H. P. Garrett
Gordon Kahn
Richard Collins
Betty Reinhardt
Jo Swerling
Harold Buckman
Arthur Kober

Among the above are numerous names linked previously with the Communist movement in varying capacities. The following is a brief description of the connections of each of those persons reported to have Communist affiliations:

Emmet Lavery is also Chairman of the Hollywood Writers Mobilization, a Communist front.

James Hilton is affiliated with the Hollywood Writers Mobilization.

Howard Estabrook is presently Secretary of the Hollywood Writers Mobilization.

Michael Kanin is a reported Communist sympathizer.

Dalton Trumbo is a known Communist.

Marc Connelly is a member of the Hollywood Writers Mobilization, and according to a reliable informant has engaged in Communist activities.

Talbot Jennings is a reported Communist sympathizer.

Sheridan Gibney was a member of the League of American Writers, a Communist front.

Albert Hackett is a member of the Hollywood Writers Mobilization.

Frances Goodrich is a member of the Hollywood Writers Mobilization.

John Howard Lawson is a known Communist.

Gordon Kahn is a known Communist.

Richard Collins is a known Communist.

Harold Buchman is a known Communist.

The following, according to the Daily Worker, is the new program of activity of the Screen Writers Guild:

"1. Full employment for screen writers utilizing to the fullest extent the advent of television and the expansion of the educational and commercial film; with special attention to the rapid placement of returning writers discharged after service with the armed forces or in government bureaus.

"2. Construction of a Guild Center building, housing employe groups in the industry, with meeting halls, projection rooms, auditorium, library, etc. (together with other guilds and unions in the Council of Hollywood Guilds and Unions).

"3. Establishment of a foreign employment exchange for the purpose of supplying trained writers and film workers of all categories to motion picture producers in other countries; establishment of foreign language classes."

(Daily Worker, 11-22-44, p.11)

Conference of Studio Unions

During November, 1944, this Communist dominated group under the leadership of Herbert K. Sorrell continued to be involved in several labor jurisdictional disputes with the International Alliance of Theatrical Stage Employees (I.A.T.S.E.). While these disputes continued to appear purely jurisdictional, in fact, according to informants, they were fomented by Communist elements for the purpose of breaking I.A.T.S.E. Unions. At the present time, the principal controversy is between the Screen Set Directors, an A. F. of L. affiliate of Sorrell's union; the painters, and Local 44 of the Associated Propertymen, I.A.T.S.E. A strike has been threatened unless William Green, President of the American Federation of Labor, gives in to Sorrell who has the backing of his International Union, the International Brotherhood of Painters, Paperhangers and Decorators of America, A. F. of L. The International President of this Union is E. P. Lindelof, who supports Sorrell. Lindelof, according to the informant, has long been aware that Sorrell is a Communist.

Another controversy which has arisen during November, 1944, indirectly involving the Conference of Studio Unions, has the following background:

> The Motion Picture Producers Association, which has been in existence for many years, is composed of representatives from all the major studios in the film industry. A part of the Association is called the "Hays Office of Censorship" which approves or disapproves the content of pictures.
>
> A rift has developed in the Association. Warner Brothers has announced its withdrawal to take effect within six months - that time being required because the rules of the Association require six months notice of withdrawal. The reasons given by Warner Brothers for severing relations are that the Studio objects to the method of handling labor relations by Pat Casey who comes under the influence of the Hays Office. Also, Warner Brothers objects to the type of Censorship exercised by the Hays Office. The principle involved in this dispute between Warner Brothers and the Hays Office in the matter of censorship is that Warner Brothers objects to the censorship of what it terms "educational" content of the motion picture. In this case what is really meant is "political" content. Another point on which there is disagreement is the matter of labor relations. The Hays Office and the Casey Office have been

bargaining with two different groups, the I.A.T.S.E. and the Basic Agreement Crafts, all A. F. of L. Within these two groups there has arisen what is called the Conference of Studio Unions, a Communist controlled group of key crafts under the leadership of Herbert K. Sorrell, a former Communist.

Warner Brothers has announced that it will conduct its labor relations department separate from the Hays and Casey Offices and will recognize for bargaining purposes the Conference of Studio Unions. This will give official recognition for the first time to the Communist leadership in the Hollywood Studio Unions. In this regard the informant has pointed out that Warner Brothers appears to have been consistently veering in the direction of Communist influence for some time.

Screen Actors Guild

The December 21, 1944, issue of the "Worker" carries an article on page eleven which announces that Hollywood extras and bit players voted in a National Labor Relations Board election three to one for affiliation with the Screen Players Union (unaffiliated) over the Screen Actors Guild (A.F.L.). The article states that the extras and bit players were formerly class "B" non-voting members of the Screen Actors Guild. Votes were cast by more than 1,900 of 3,300 eligible actors. The election took place on December 17, 1944.

Previously the "Daily Worker" for September 18, 1944, advised that the Screen Players Union had been actively blaming the Screen Actors Guild for not consummating negotiations for better wages and working conditions. It was reported in this first article that the Screen Players Union had invited 2,500 extras to a mass meeting "to ask them if they wouldn't like to have their present checks of $5.50, $8.25 and $10.50 upped to a minimum of $16.50 with present $16.50 checks raised a couple of bucks more." The September 18, 1944, article in effect criticizes the Screen Players Union. However, the December 21, 1944, article appeared very impartial.

The December 21, 1944, article advised that immediately after the above referred to election George Murphy, president of the Screen Actors Guild, called a meeting of his executive board to consider steps to be taken in defense of what the Guild considers its jurisdiction. It was explained in the article that the only voting members of the Guild have been "A" players, or those with substantial speaking parts.

The "Worker" article said that it appeared unlikely the Screen Actors Guild would challenge the election, although Murphy stated that his Union would "continue to exert exclusive jurisdiction over all acting work in the industry."

It was related that during the pre-election contest the Screen Actors Guild told its "B" members they would lose A.F.L. benefits if the Screen Players Union won, since the president, William Green, A. F. of L., would not permit any A. F. L. union but the Screen Actors Guild to take jurisdiction over the extras. The Screen Players Union reportedly countered with a claim that it had been issued a charter by an A. F. L. international union which it did not name, although it was believed, according to the article, in Hollywood that the international union involved is the International Alliance of Theatrical Stage Employees.

The article in the "Worker" was ended by stating that the Screen Players Union victory culminated a long period of dissatisfaction among non-voting "B" members of the Screen Actors Guild, most of whom felt they were voiceless and desired a change.

Later, the January 4, 1945 issue of the "Daily Worker" carried an article on page 4 to the effect that "B Membership" of the Screen Actors Guild were scheduled to be abolished as of February 1, 1945, as a result of a special meeting of the Board of Directors of the Screen Writers Union, at which time steps were considered following a National Labor Relations Board certification of the new Screen Players Union, as the collective bargaining agent for all extras.

This article stated that heretofore, extras comprised the "B-Non-Voting-Membership" of the Screen Actors Guild, and that henceforth there would be "A" and "A-J" memberships in the Screen Actors Guild - "A" for actors as such, "A-J" for junior actors and bit players. It was also stated that extras who also do bit parts would probably maintain their Screen Actors Guild membership for their bit work, and membership in the Screen Players Union for their extra work.

Conference of Studio Unions

The January 16, 1945 issue of the Daily Worker carries an article on page 5 which is entitled "10 A. F. L. Hollywood Unions Back Campaign for Harry Bridges." This article states that thousands of Hollywood movie studio workers who are members of 10 A. F. of L. affiliates have voted to support Harry Bridges in his fight against deportation. It was reported in the article that acting through the Conference of Studio Unions, the workers wired the Attorney General and the President asking an immediate

termination of deportation proceedings, as well as the granting of citizenship to Bridges. Herbert K. Sorrell, A. F. of L. Painter's leader and president of the Conference of Studio Unions, is said to have signed the wire. The article lists the Unions represented in the conference as, Screen Cartoonists Guild, Screen Office Employees Guild, Screen Set Designers, Screen Story Analysts Guild, Screen Publicists Guild, Special Officers and Guards Local 193, Film Technicians, Motion Picture Machinists, Moving Picture Painters and Service Employees Local 278. [redacted]

Information was received in January, 1945, concerning the jurisdictional dispute between this group and the International Association of Theatrical and Stage Employees. It is said that Sorrell has threatened to call a strike of the set dressers to enforce the conference's demands for control of this craft. The dispute is a part of a general program instituted by Communist controlled unions in Hollywood to invade the jurisdiction of the IATSE which is said to be generally opposed to Communist infiltration. Confidential Informant [redacted] states that the Communists are reviving the Browne-Bioff affair by demanding a Senate investigation of the release of these two men from prison, claiming they will again appear in the union affairs in Hollywood. The informant pointed out that this is being done for propaganda purposes. The same source has referred to a series of work stoppages in the studios for a period of several months, ending in January, 1945, which he said are ostensibly caused by jurisdictional disputes between the set dressers and the set designers. The informant pointed out that in reality this has been a process used by Communist controlled unions to maintain the "militancy" of the workers and at the same time work for the sympathy of members of other unions. [redacted]

Radio Writers Guild

The January 24, 1945 issue of the Daily Worker carries an article announcing that this Guild has been organized on a national basis, and that funds for its national budget have been supplied by the Authors League of America. The article announced that objects for 1945 for this organization are:

1. Negotiation of national contracts for radio news and continuity writers working for the national chains.
2. Negotiations for a national minimum basis agreement for all free lance writers.

The new National Secretary is Dorothy Bryant, described as previous secretary of the Radio Writers Guild, Eastern Region and before that executive secretary of the Chorus Equity Association. It was voted that discharged serviceman would be exempt from the standard $10.00 initiation fee. [redacted]

SCREEN WRITERS GUILD

The Screen Writers Guild, an affiliate of the Authors League of America, Inc., was organized in 1933. It is said to be the first union group of the cultural field in the motion picture industry to come under the domination of the Communists and Communist sympathizers. It has approximately 1300 members, of which about 100 are reported to be members of the Communist Party. In addition, a great many of its members are associates of Communists and are alleged to be sympathetic to Communist ideology and have been active in Communist dominated organizations. The Screen Writers Guild has given prestige to the Communist movement in Hollywood and has taken the lead in the organized cultural union groups in following the Communist Party line.

John Howard Lawson, Robert Rossen, Lester Cole, Hugo Butler, Waldo Salt and Ring Lardner, Jr. reportedly are among the leading Communists who have been officials in this guild and who have been most influential in shaping its policies.

Officers of the Screen Writers Guild, Inc.

The June, 1945 issue of "The Screen Writer," a magazine published by the Screen Writers Guild, listed the following individuals as officers of this organization:

President - Emmet Lavery:

According to information in the file of the Los Angeles Office, Lavery is a native born citizen whose home is Poughkeepsie, New York. He is a graduate of the Fordham Law School and is a former instructor of the Catholic University, Washington, D. C. He is comparatively new in the motion picture industry and for the past three years has continually associated with Communists and has been used by them as a front for various organizations. He was formerly connected with the Federal Theater Project in New York City. He claims to be an ardent foe of red-baiting and stated that despite the fact he is not a Communist he has suffered considerably, particularly on the Federal Theater Project, from red-baiting. Although no documentary evidence is contained in the file which would indicate Lavery is a member of the Communist Party, he has been chairman of the Hollywood Writers Mobilization and was also a member of the Executive Board of the Hollywood Democratic Committee, both of which are said to be Communist dominated organizations.

First Vice President - Ring Lardner, Jr.:

Lardner was formerly a member of Branch A-1, Northwest Section of the Los Angeles County Communist Party. In July of 1945, he was reliably reported to be a member of the Beverly Westwood Cultural Group of the Communist Political Association.

Second Vice President - Frances Goodrich:

She has been active in the Hollywood Writers Mobilization, said to be a Communist dominated organization.

[redacted]

Third Vice President - Gordon Kahn:

He was formerly a member of Branch A-1, Northwest Section of the Los Angeles County Communist Party. In July of 1945 he was reliably reported to be a member of the Communist Political Association. He is the Managing Editor of "The Screen Writer", a magazine published by the Screen Writers Guild. According to [redacted] a paid informant of the Los Angeles Office, Kahn is active in the Hollywood Writers Mobilization and the Hollywood Democratic Committee, both of which organizations are said to be Communist dominated.

Secretary - Howard Estabrook:

Although there is no documentary evidence of Estabrook's membership in the Communist Party, he has been active in numerous Communist front organizations and was a sponsor of the American Youth for Democracy.

Treasurer - Michael Kanin:

There is no documentary evidence in the Los Angeles Office which would prove that Kanin is a member of the Communist Party. However, he has reportedly been active in a number of Communist front organizations and is known to have contributed $10.00 to the "People's World", reported West Coast Communist news organ, during the fund drive of that publication in 1944.

Executive Committee

The following individuals, who were listed in the June, 1945 issue of "The Screen Writer" as members of the Executive Committee of the Screen Writers Guild, have been reported to be either Communists or Communist sympathizers: Richard Collins; Oliver H. P. Garrett; Sheridan Gibney; John Howard Lawson; Dalton Trumbo; Albert Hackett; Joe Sworling; Harold Buchman; Frank Partos.

Activities

A review of the second report of the Un-American Activities Committee in California, which is the report of the Joint Fact Finding Committee to the 56th California Legislature, published in Sacramento, California, in 1945, revealed the names of the individuals who signed the call to the various American writers congresses of the League of American Writers. Both the American Writers Congress and the League of American Writers are said to have been Communist dominated. The First American Writers Congress was held in New York City in 1935 and the Fourth and last American Writers Congress was held in New York City, in 1941. At the 1941 Congress John Howard Lawson and

Albert Maltz, both members of the Screen Writers Guild, were elected National Vice Presidents of the League of American Writers. It is pertinent to know that the League of American Writers organization was discontinued in the latter part of 1943. During the time it was in operation, however, it was reported to have been completely Communist dominated. It is also of interest to note that a number of the members of the Screen Writers Guild were instructors in the League of American Writers school in Hollywood, California.

Under questioning before the California Legislature Joint Fact Finding Committee, John Howard Lawson and Marc Connelly, both of whom are members of the Screen Writers Guild, admitted that they, together with Robert Rossen, also a member of the Screen Writers Guild, were the real organizers of the Communists in the motion picture industry and stated that they had carried the brunt of the early organizational work.

When Alexander Trachtenberg, National Educational Director of the Communist Party, visited Los Angeles in February, 1943, he held conferences with various Communist writers who were members of the Screen Writers Guild, among whom were John Howard Lawson, Robert Rossen, Albert Maltz and Waldo Salt.

Publications

The Screen Writers Guild has published the Screen Writers Guild Bulletin since at least 1942. This publication is a tabloid sized paper consisting of four to eight pages. It has reported the activities of the Guild, the committee, the election of officers and the screen correspondence of members of the Guild. It also reports much of the activities of the Hollywood Writers Mobilization, particularly insofar as it concerns the activities of the Screen Writers Guild. It is pertinent to note the Screen Writers Guild reportedly was very influential in helping to organize the Hollywood Writers Mobilization.

In June of 1945 the Guild began the publication of the magazine entitled "The Screen Writer". This magazine is about the size of the "Readers Digest" and is to be published monthly.

There is set out below the names of the individuals who are said to comprise the officers and Editorial Committee of "The Screen Writer":

Editor	Dalton Trumbo
Managing Editor	Gordon Kahn
Editorial Committee	Ring Lardner, Jr.
	Robert Andrews
	Theodore Strauss
	Earl Felton
	Lamar Trotti
	Arnold Manoff
	Frank Partos
	Michael Hogan

Of these, according to the confidential records of Elizabeth Benson,

secretary of organization and membership director of the Northwest Section of the Los Angeles County Communist Party, Dalton Trumbo, Gordon Kahn, Ring Lardner, Jr. and Arnold Manoff were members of the Communist Political Association as of July, 1945. Of the others, Lamar Trotti received a cultural award from the publication "New Masses" for his work in the motion picture "Wilson." [redacted]re Strauss has been discussed in "The Screen Writer" as a former film reviewer for the "New York Times" before he began to write for the screen. Recently he was observed by Bureau Agents at meetings in the home of Richard Collins, a screen writer and known Communist. Frank Partos, a former secretary of the Screen Writers Guild, has also been an associate of many Communists in the past. No immediate information was available concerning the Communist tendencies of Earl Felton and Michael Hogan.

Known Communists in the Screen Writers Guild

Documentary evidence in the possession of the Los Angeles Office reflects that approximately 100 members of the Screen Writers Guild were members of the Communist Political Association in July of 1945. The documentary evidence mentioned is comprised of reproductions obtained from the confidential records of Elizabeth Benson, secretary of organization and membership director of the Northwest Section of the Los Angeles County Communist Party. The members of the Screen Writers Guild, who were listed as members of the Communist Political Association as of July, 1945, are as follows:

GEORGE SKLAR
ALLAN BORETZ
GUY ENDORE
MAURICE RAPF
NICHOLAS VELA
SAM ORNITZ
EDWARD ELISCU
HENRY MYERS
DALTON TRUMBO
HERBERT CLYDE LEWIS
HERMAN BOXER
ALBERT MALTZ
ADRIAN SCOTT
GORDON KAHN
HOWARD DIMSDALE
BESS TAFFEL
JANET STEVENSON
NORMA BARZMAN
HYMAN S. KRAFT
LESTER COLE
PRENTISS WINCHELL
WALDO SALT
CHARLES MULHOLLAND
HERMAN WIENER
JOSEF MISCHEL
ANNE GREEN
ARNOLD MANOFF
MICHAEL URIS
PAUL TRIVERS
HAROLD J. SMITH

ROBERT LEES
HAROLD BUCHMAN
MARGARET ENGLANDER
WILMA SOLOMON
RING LARDNER, JR.
LOUIS SOLOMON
JAY GORNEY
PAUL JARRICO
LILLIAN BIRQUIST
STANLEY PALEY
ISOBEL LENNART
IRWIN BRAUN
BEN BARZMAN
VAL BURTON
LEOPOLD ATLAS
OSCAR SAUL
PHILIP STEVENSON
LEONARDO BERCOVICI
PEGGY PHILIPS
RICHARD WEIL
PAMELA WILCOX
ROBERT LORING RICHARDS
ELLIOT GRENNARD
MILTON SMITH
MELVIN LEVY
BEN BENGAL
HUGO BUTLER
HERBERT BIBERMAN
FRANK TARLOFF
BRIAN MARLOW

JOHN HOWARD LAWSON
RICHARD COLLINS
ALVAH BESSIE
JEREY GOLLARD
CHARLES LEONARD
W. L. RIVER
ROBERT MELTZER
EDWARD CHODOROV
SIDNEY BUCHMAN
HENRY BLANKFORT
RUTH McKENNEY
RAY SPENCER
MADELINE BORDUGH
JOHN WEXLEY
ANNE FROELICH
MAURICE CLARK
GEORGE BECK
MAC BENOFF
LILLITH JAMES
DAN JAMES
CYRIL HUMAS
FRANK DAVIS
TESS SLESSINGER (Deceased)
RICHARD BRANSTEN
MORTON GRANT
VIOLA BROTHERS SHORE
ROBERT ROSSEN

The members of the Screen Writers Guild listed below who are known to have been members of the Communist Party, have been on special leave from the Party since 1942:

EVERETT WEIL, aka Everett Wile
ASA BORDAGES
JEROME CHODOROV
CARL FOREMAN
ROBERT MELTZER
MORTIMER OFFNER
GORDON RIGBY
STANLEY RUBIN
SOL SHOR
ARTHUR STRAWN
LOU AMSTER
IRVING WHITE
SOL BARZMAN

John Bright, a member of the Screen Writers Guild and known to have been a member of the Communist Party, transferred to the New York Branch of the Communist Party in 1942.

Screen Writers Guild Members Connected with OWI OVERSEAS FILM PROGRAM

As of July, 1945, over fifty writers all members of the Screen Writers Guild, have been working on scripts for pictures produced in connection with the OWI Overseas Film Program. The Writers Mobilization has named an editorial board which directs the activity of the Hollywood Writers Mobilization in connection with the OWI Overseas Film Program. Among the editorial board members are the following members of the Screen Writers Guild:

JOHN HOWARD LAWSON
MARC CONNELLY
SIDNEY BUCHMAN
CHARLES BRACKETT
JOHN HOUSEMAN
ROBERT ROSSEN
HOWARD ESTABROOK
HOWARD KOCH
HARRY TUGEND
TALBOT JENNINGS

All of the above-mentioned writers have been described as either Communist Party members, associates of known Communists or members of organizations allegedly controlled by known Communists.

[redacted] In addition to their activities in the Hollywood Writers Mobilization, CMI Overseas Film Program members of the Screen Writers Guild have also been active in the Hollywood Democratic Committee, a political organization which has no official connection with the Democratic Party of California. John Howard Lawson, a Communist Party member, was one of the organizers of the Hollywood Democratic Committee and information has been obtained from a technical surveillance maintained on Lawson that George Pepper, the Executive Secretary of the Hollywood Democratic Committee, confers with Lawson in order to obtain instruction as to the policies and activities of the Committee. On June 6, 1945, this organization changed its name to the Hollywood Independent Citizens Committee of the Arts, Sciences and Professions. Among the members of the Screen Writers Guild elected to the Executive Council of the latter mentioned organization are the following:

SIDNEY BUCHMAN
MARC CONNELLY
HARRY KURNITZ
JOHN HOWARD LAWSON
JACK MOSS
WILLIAM POMERANCE
JO SWERLING
ORSON WELLES
MORRIS COHN
HOWARD KOCH
EMMET LAVERY
MARY C. McCALL
NAT PERRIN
MARION SPITZER
DALTON TRUMBO

All of the above-named members of the Screen Writers Guild have either been members of the Communist Political Association or have been connected with organizations reportedly dominated by the Communist Party in the past.

SCREEN CARTOONISTS GUILD

[redacted] Los Angeles, California, an informant of the Los Angeles Office, advised that Maurice Howard has continued as business representative for the Screen Cartoonists Guild. The motion picture trade magazine "Variety" in its issue of June 22, 1945, carried a news item to the effect that the following individuals had been elected to the offices in the Screen Cartoonists Guild:

President	Ace Gamer
Vice President	Ray Patin
Treasurer	Cornett Wood
Recording Secretary	Charlotte Adams
Executive Secretary	Cecil Beard
Warden	Roger Daley

6

Of the above, it should be noted that Charlotte Adams and Cecil Beard were known to the Los Angeles Office as members of the Los Angeles County Communist Political Association as of August 14, 1945. The trustees of this organization were said to be Bolus Jones, Paul Julian and Jack Bailey. Jack Bailey was known to the Los Angeles Office as a member of the Communist Political [redacted]ation as of August 14, 1945.

Information has also been received to the effect that Earl Klein was named editor of "The Animator," which is the official magazine of the Screen Cartoonists Guild. A copy of the July, 1945 issue of "The Animator" was obtained and is being retained in the Los Angeles files. This issue of "The Animator" contained articles which stressed the theme that screen cartoonists work for "peanuts" and described the motion picture producers as being unscrupulous, profit-mad individuals. This issue also carried favorable comments concerning the Council of Hollywood Guilds and Unions, a Communist controlled organization.

The Conference of Studio Unions

This block of studio unions played the major role in the motion picture strike taken up separately elsewhere in this section. Confidential Informan[redacted]dvised that the strike by the Conference of Studio Unions was not a legitimate labor dispute but rather a strike by a group of Communist dominated locals using the question of jurisdiction over a small group of set dressers as an excuse. The dispute was between the Conference of Studio Unions and the International Alliance of Theatrical Stage Employees - AFL. The informant advised that the present dispute was the third attempt in eight years by the Communist element to capture or disrupt the IATSE, which has always opposed Communist infiltration of its ranks. The Communist issue was raised in the strike and the dispute largely revolved about that question rather than around the usual issues of wages, hours or working conditions.

Confidential Informant [redacted] stated that although the strike was generally believed to be the result of Communist activity throughout groups belonging to the Conference of Studio Unions, newspapers reaching the general public smothered this angle of the controversy. The informant attributed this fact to the desire of the moving picture industry to keep the public from knowing that there was any basis for the threatened investigation by the "Rankin Committee" of the Communist influence in Hollywood. Publications of the IATSE, however, stressed this feature of the labor dispute but distribution of such publications reached relatively few people.

The informant stated that Herbert K. Sorrell, head of the Conference of Studio Unions and leader of the strike, who the informant described as a known Communist, called for and received the support of the Communist Party locally and to some extent throughout the United States. Sorrell reportedly had contact with the National Committee of the Communist Party in New York through Louis Weinstock, National Committeeman, and was promised support by the arrangement for picket lines in front of theaters.

STRIKE IN MOTION PICTURE INDUSTRY
MARCH 12 TO OCTOBER 29, 1945

Background

The motion picture industry strike, which started on March 12, 1945, was precipitated as the result of a jurisdictional dispute as to whether 77 set designers were to be represented by Local Union 1421, Screen Set Designers, an affiliate of the Conference of Studio Unions, or Local Union 44, an affiliate of the International Alliance of Theatrical Stage Employees - AFL. The strike was settled on October 29, 1945. Herbert K. Sorrell, a former Communist, is president of the Conference of Studio Unions and was recognized as the leader of the strike. Richard A. Walsh is president of the International Alliance of Theatrical Stage Employees - AFL, the union which opposed Sorrell's Conference of Studio Unions in this labor dispute.

This strike was not called in an attempt to gain an increase in wages or better working conditions for the union members but was purely political in character. It was, in fact, an attempt on the part of the Conference of Studio Unions to break the International Alliance of Theatrical Stage Employees Group of AFL Unions, which has always opposed Communist infiltration and domination.

Lack of Communist Activity in Strike Prior to July 28, 1945

No Communist activity favoring this strike was noted from its inception on March 12, 1945 to July 28, 1945. During this period, the Communist Party line was one of collaboration, which was adopted at the time Russia was invaded by Germany in June of 1941. In view of this fact, the Communist Party did not support this strike since the Party line clearly advocated no strikes which would interfere with the prosecution of the war inasmuch as Russia was in need of all possible aid from the United States.

On July 28, 1945, the Communist Political Association reverted to the tenets of the Communist Party of the United States and at that time, William Z. Foster, the new National Chairman of the Communist Party, announced the Party would return to the Marxist-Leninist line of revolutionary action. Since this strike lasted from March 12 to October 29, 1945, a period which bridged the change in furthering this strike after July 28, 1945, is plainly apparent.

Communist Participation in the Strike after July 28, 1945

Immediately after the change in the Party line, the Communist press began to support the strike and the Communist front organizations came out openly in support of the strikers. The Communist Party and its various branches in the localities affected by the strike began to issue leaflets calling on all the workers to man the picket lines. It was plainly visible at that time that

the Communist Party and its members were whipping the situation toward the violent stage.

On October 5, 1945, mass picketing began and thousands of persons, ninety per cent of whom had no connection with the film industry, appeared on the picket lines at Warner Brothers Studios in Burbank, California. The strikers concentrated on this particular studio although the same tactics were used on others, particularly Paramount, Columbia and RKO.

As a result of what amounted to mob action, during the first week of October, 1945, several hundred persons who had gathered at the Warner Brothers Studio gates were injured. The violence reached such a pitch that the community around Warner Brothers Studios was closed to both traffic and the public. During the period from October 5 to October 28, 1945, violence and mob action was rampant and the local law enforcement authorities seemed to be helpless or loath to carry out their duty of restoring order by enforcing an injunction which had been issued by the Los Angeles State Superior Court against mob action on the picket lines. At one time, mass arrests were made but this seemed only to increase the violence.

The violence which occurred in connection with this strike was so flagrant and law enforcement so inefficient that an Interim Committee on Law Enforcement of the State Assembly of California began an investigation of the law enforcement authorities for failure to enforce the law. Judging from the attitude and statements made by members of this Interim Committee, they appeared to be amazed at the influence of the Communists on the public officials of Los Angeles City and County and the State of California, who now appear to have been very susceptible to the political pressure the Communist apparatus exerted at that time.

This strike was settled on October 29, 1945, when an agreement was reached between Eric Johnston, film czar, and high AFL Union officials in a conference at Cincinnati, Ohio. Immediately after this settlement, it was reported the strike had been called off under a makeshift settlement and that the Communists were preparing to reopen the fight in the near future. However, as of January 4, 1946, there was no indication that an immediate resumption of this strike would take place in the motion picture industry.

The leading Communist front organizations which took an active part in this strike are as follows:

Hollywood Independent Citizens Committee of the Arts, Sciences and Professions
International Workers Order
National Lawyers Guild
Southland Jewish Committee
Beverly-Westwood Democratic Committee
Hollywood Women's Council
Council of Hollywood Guilds and Unions

Los Angeles County Central Committee of the Democratic Party
Screen Writers Guild
CIO Industrial Union Council of Los Angeles

Since this strike was of extreme importance to the Communist program for greater infiltration and domination of the motion picture labor unions and the resultant influence on the motion picture industry as a whole, the Communist Party in Los Angeles exerted all of its influence in its fight to win this strike.

DEVELOPMENTS AS RESULT OF STRIKE
(January 1, 1946 through March 31, 1946)

a confidential informant of the Los Angeles Office, advised that when this strike came to a formal end through the efforts of Eric Johnston, both the Conference of Studio Unions (CSU), which is dominated by the Communist Party and whose spokesman is Herbert K. Sorrell, and the International Alliance of Theatrical Stage Employees (IATSE), which is represented in Hollywood by Roy M. Brewer, agreed to abide by the findings of a board of arbitration which had been appointed by the Executive Council of the American Federation of Labor. This arbitration board consisted of three men who had no interest in the motion picture industry and who were responsible heads of the AF of L Labor Union Internationals. These men made a report of their findings about January 6, 1946, and when their decision was announced, the IATSE accepted the board's decision but the CSU unions refused to do so. The CSU members staged sitdown strikes and in many other ways interferred with the production of pictures as a result of the board's decision which was considered unfavorable to the CSU unions.

During the latter part of February, 1946, Herbert K. Sorrell, head of the CSU, advised the producers that he would call another strike unless all of his demands were met. It should be noted that the CSU has since the termination of the strike on March 12, 1945, demanded wage raises and an adjustment of hours in addition to the issues previously involved which was an attempt on the part of the CSU to break the IATSE which has always opposed Communist infiltration and domination. (According to confidential informant the real purpose of the CSU is two-fold: first, the union desires to keep the general labor situation agitated in line with the present Communist Party program of creating confusion in the United States and second, to maintain intact the leadership of Herbert K. Sorrell.)

further informed that Sorrell has been exposed by the IATSE as a member of theCommunist Party and added that Sorrell's record of

Communist activity over a period of eight years has been made public along with the general aims of the Communist Party in the Hollywood motion picture [redacted]stry.

In January of 1946, Sorrell was convicted in the Superior Court of Los Angeles County of inciting to riot and defying an injunction against mass picketing and was sentenced to serve sixteen days in jail. He was to begin serving his sentence on January 19, 1946, but as of February 15, 1946, there had been no attempt on the part of local authorities to enforce the sentence. In addition to the jail sentence, Sorrell was fined $1,700. It is not known whether this fine has been paid. It was stated that one of the reasons Sorrell had not been ordered to serve the sentence imposed upon him was the fact that the Communists, masked as "progressives" and "liberals," have a tremendous influence on the courts and law enforcement agencies in Southern California. The most recent information received with regard to this situation was to the effect that after some delay, Sorrell had actually served the sixteen-day jail sentence.

The Central Labor Council of Los Angeles, an AF of L body, is presently preparing to expel Sorrell as a delegate to that Council because of his reported Communist Party membership and his secret maneuverings with the CIO. It is thought that Sorrell would like to see the CIO take jurisdiction over all of the Hollywood studio unions. A complete report which contains photostatic proof of Sorrell's connections with the Communist Movement has been filed with the Los Angeles Central Labor Council. All of this proof is reportedly substantiated by testimony of recognized handwriting experts. Despite this allegation of Communist affiliation on the part of Sorrell, the producers of motion pictures, according to [redacted] have announced that they will deal with Sorrell as the representative of the CSU. [redacted] added that this action of the producers is difficult to understand unless it is due to the influence of certain individuals in the top executive branches who are known to be sympathetic to the Communist cause or at least to be affiliated with Communist front organizations. The leader of this faction is Walter Wanger, one of the major producers in the moving picture industry and an inveterate "Communist-fronter." The following individuals within the Communist-influenced labor unions in Hollywood are most active as leaders in support of Sorrell and the Communist aim of controlling all studio labor according to Wolf:

John Howard Lawson, Screen Writers Guild *
Emmett Lavery, Screen Writers Guild
John Cromwell, Screen Directors Guild
Frank Tuttle, Screen Directors Guild *
Norval Crutcher, Local 683, Laboratory Technicians, IATSE *
Russell L. McKnight, Local 683, Laboratory Technicians, IATSE

John Martin, Local 683, Laboratory Technicians, IATSE
Jacob Sterr, Studio Machinists, Local 1185
[redacted]
Charles Barker, Studio Machinists, Local 1185
Roy Tindall, International Brotherhood of Electrical Workers, (IBEW) Local 40
Helmer Bergman, International Brotherhood of Electrical Workers, (IBEW) Local 40 *
William Pomerance, Business Manager, Screen Writers Guild *
Maurice Howard, Business Representative Screen Cartoonists *
Ed Mussa, Set Decorators, Local 1421
Frank Drdlik, Set Decorators, Local 1421 *
Carl Head, Studio Painters, Local 644
Ted Ellsworth, Studio Costumers, Local 705, IATSE
Glenn Pratt, Screen Office Employees Guild
Lillian Hurwitz, Screen Office Employees Guild
Dave Hilberman, Screen Office Employees Guild *
Mike Jeffers, Screen Players Union, Independent Union of Extras
James Skelton, Studio Carpenters, Local 946
George Bradley, Building Service Employees, Local 99 *
Jack Williams, Police Officers and Guards, Local 278 *

The above-named individuals are the leaders of the Communist faction within the Hollywood studio crafts and unions. They are the spokesmen along with Sorrell for the program of the Communist Party. The individuals after whose names an asterisk appears have heretofore been reported as known Communist Party members by sources considered to be reliable by the Los Angeles Office.

[redacted]

Screen Writers Guild, Inc.
(Period January 1, 1946, through March 31, 1946)

According to the January, 1946 issue of "The Screen Writer," which is the official publication of the Screen Writers Guild, there are at present 1,317 members of the SWG, 972 of whom are classified as active members and 345 who are described as associate members. An associate member is a writer who has been elevated to a directorship or a producership position in the motion picture industry. However, of the 972 active members of the SWG, only 366 are presently employed in the eight major studios in the motion picture industry. According to this issue of "The Screen Writer," Metro-Goldwyn-Mayer employees 116 screen writers, RKO Studios 27, 20th Century-Fox Studios 44, Columbia 36, Paramount 50, Republic 20, Universal 32 and Warner Brothers 41.

In November of 1945, the SWG held its annual election at which time the following writers were elected to executive positions:

[redacted] President	Emmet Lavery
First Vice President	Lester Cole
Second Vice President	Howard Estabrook
Third Vice President	Oliver Garret
Secretary	Maurice Rapf
Treasurer	Harold Buchman
Executive Board:	
Philip Dunne	Gordon Kahn
Mary McCall	Marguerite Roberts
Sheridan Gibney	Howard Koch
Richard Collins	Adele Buffington
Robert Rossen	
Alternates to Executive Board:	
Frank Partos	John Wexley
Allan Scott	Bud Schulberg
Hugh Herbert	Henry Meyers

All of the above-named individuals with the exception of Adele Buffington, Philip Dunne and Hugh Herbert are alleged Communists or have been identified as having participated in numerous Communist front activities. The Executive Secretary and Business Agent of the SWG, William Pomerance, was recently reappointed. Pomerance, according to [redacted] is a Communist.

[redacted] a member of the SWG who has requested that his name be kept in strictest confidence, advised that for some time there has been a discussion within the Guild regarding the passing of a resolution or an amendment to their constitution which would allow the Guild to make political assessments. According to [redacted] the reason for this was to avoid a recurrence of the difficulty with which the American Federation of Radio Artists was confronted when Cecil B. DeMille refused to pay one dollar which had been accessed to him for political purposes.

According to articles which appeared in the local Los Angeles newspapers on July 17, 1945, the question of political assessments was brought up at a meeting of the SWG but was defeated. When this information later appeared in the "Hollywood Reporter," Emmet Lavery, President of the SWG, wrote a mimeographed letter to each member of the Guild in which he advised that the "Hollywood Reporter" had libeled him and denied that there had ever been any attempt to force a political assessment upon the Guild's members. However, Lavery did state that at a regular meeting of the SWG on July 17, 1945, the membership took a strong stand by forming a committee to join with other guilds and unions in a strong affirmation of "community unity in the face of Gerald L. K. Smith's destructive and disruptive tactics." The

members of the Guild also authorized the Executive Board of the SWG to take whatever steps seemed appropriate to them in defending both the Guild and the motion picture industry against the "continued attacks by Congressman Rankin and State Senator Jack B. Tenney, Chairman of the California State Un-American Activities Committee." It was made quite clear at this meeting that the SWG planned to take a definite stand against "vicious red-baiters." According to information obtained from a technical surveillance which is maintained on John Howard Lawson, Lester Cole, a Communist, will be a member of the aforementioned committee. Lester Cole was also appointed as head of a committee set up by the SWG to prepare a re-employment plan for writers who are returning from the armed services.

On February 13, 1946, the "Daily News" carried a news story which quoted Lester Cole as saying that the producers have not been cooperative and that his committee must take additional steps in order to secure the re-employment of veterans.

[redacted] a confidential informant of the Los Angeles Office, stated that this action is an attempt on the part of the Communist element within the SWG to force producers to re-employ Communists who are now returning from the armed forces.

On March 12, 1945, Herbert K. Sorrell called a strike in the motion picture industry because of a jurisdictional dispute between his Conference of Studio Unions and the International Alliance of Theatrical Stage Employees Union. Sorrell called this strike without having consulted with Communist leaders and within a few days after it began, the Communists issued an official statement in which they informed that they would not take part in the strike inasmuch as it was adverse to their no-strike pledge. It is interesting to note that the SWG also issued a statement to the effect that there was no justification for the strike. However, following the publication of the Jacques Duclos' article and the subsequent revision of Communist Party policy on July 27, 1945, the Communists in Hollywood issued another official statement of policy in which they advised they would on August 9, 1945, the SWG issued a request which amounted to a demand that the producers negotiate with the CSU in a demand to the War Labor Relations Board that the strike be ended at once. William Pomerance, Executive Secretary of the SWG and an alleged Communist, sent a wire to E. J. Mannix, President of the Motion Picture Producers Association, in which he stated that the producers' position had created serious obstacles to the peaceful settlement of the dispute and called upon them to settle and thus removed the

suspicion that the producers were endeavoring to exploit the situation to their advantage.

In the August 21, 1945 issue of "Variety" the Teamsters Union strongly criticized the SWG for having entered into a dispute in which it was in no way concerned. The Teamsters Union called on the SWG to answer the question of why it had abandoned its neutral position. The teamsters added that the blunt fact was that the Hollywood studio strike was not a strike over wages or hours but a jurisidctional dispute in which both the Communists and the SWG had reversed their original positions. [redacted] informed that this action on the part of the SWG clearly represents the Communist domination and infiltration of that organization.

During this period the SWG has continued to publish "The Screen Writer," many articles of which are contributed by members of the Communist Party. In the October, 1945 issue of this publication, there are five lead articles, four of which were written by members of the Communist Party, and the fifth was authorized by a Chinese cameraman, James Wong Howe, who lives with a Caucasian Communist, Sonora Babb. The editor, the managing editor and Ring Lardner, Jr., who is on the editorial committee, are members of the Communist Party and "The Screen Writer" itself is designed by John Hubley, a Communist, according to information obtained from the records of Elizabeth Benson, Section Organizer and Membership Director of the Northwest Section of the Los Angeles Communist Party.

Conference of Studio Unions
(Period January 1, 1946, through March 31, 1946)

The strike in the motion picture studios which was called by the Conference of Studio Unions on March 12, 1945, and which ended on October 29, 1945, has been settled temporarily by a three-man arbitration committee during the period January 1 through March 31, 1946. This arbitration committee was appointed by the Executive Council of the AF of L. The striking employees returned to their jobs but the same basic differences between the Conference of Studio Unions and the International Alliance of Theatrical Stage Employees are still in existence despite the decision made by the arbitration committee. According to [redacted] a confidential informant of the Los Angeles Office, it is only a matter of time until the fight between the Conference of Studio Unions and the International Alliance of Theatrical Stage Employees will flare up again.

Herbert K. Sorrell, leader of the Conference of Studio Unions and a former Communist, was a member of the Communist Party in 1937 under the name of Herb Stewart. In 1937 he carried Communist Party Membership Book No. 60622.

DEVELOPMENTS IN THE CONFERENCE OF STUDIO UNIONS
APRIL 1, TO JULY 1, 1946

During the month of May, the labor situation within the Hollywood studio unions was comparatively quiet, most probably due to the fact that Herbert K. Sorrell was on trial before the Los Angeles Central Council on the charge of being a Communist. However, on May 29, 1946, the AF of L Central Labor Council directed its affiliated members not to handle material worked on by the members of the nonaffiliated International Association of Machinists. The International Association of Machinists withdrew from the AF of L some ten months ago, as you will recall, as a result of a jurisdictional dispute with the AF of L Carpenters.

The Conference of Studio Unions, lead by Herbert K. Sorrell and heavily infiltrated by Communists, has been placed in a very peculiar position as a result of this dispute. The Conference of Studio Unions is composed of eleven local unions, ten of which are affiliated with the AF of L and the other with the International Association of Machinists.

A spokesman for the International Association of Machinists stated that if members of his union are discharged as a result of the AF of L ultimatum, the eight major Hollywood studios will be picketed. Leaders of the AF of L have ordered the motion picture industry to ignore the picket line of the International Association of Machinists. The Conference of Studio Unions, however, has announced that its 8,000 members will support the International Association of Machinists' picket line, and it appeared at that time as if the major Hollywood studios would again be faced with a major jurisdictional strike.

The International Association of Machinists local, as you recall, is completely dominated by Communists who have pursuaded Communist leaders in the Conference of Studio Unions to back them against the AF of L.

The "Daily People's World", a West Coast Communist publication, on June 22, 1946, carried an article under the caption, "Producers Strike," which stated that it was really the producers who were calling the strike in the motion picture industry and which described it as, "a Producers maneuver, the same kind of maneuver which to date has successfully stalled contracts." However, information developed reflects that the producers are merely the victims of a jurisdictional dispute between the two rival unions.

The Communist Party has issued a number of leaflets addressed to all studio workers calling upon them to unite in order that they may secure higher wages, and additional information reflects that the Communists will fully back any strike which is called in the motion picture industry.

DEVELOPMENTS IN THE CONFERENCE OF STUDIO UNIONS
APRIL 1, TO JULY 1, 1946

During the month of May, the labor situation within the Hollywood studio unions was comparatively quiet, most probably due to the fact that Herbert K. Sorrell was on trial before the Los Angeles Central Council on the charge of being a Communist. However, on May 29, 1946, the AF of L Central Labor Council directed its affiliated members not to handle material worked on by the members of the nonaffiliated International Association of Machinists. The International Association of Machinists withdrew from the AF of L some ten months ago, as you will recall, as a result of a jurisdictional dispute with the AF of L Carpenters.

The Conference of Studio Unions, lead by Herbert K. Sorrell and heavily infiltrated by Communists, has been placed in a very peculiar position as a result of this dispute. The Conference of Studio Unions is composed of eleven local unions, ten of which are affiliated with the AF of L and the other with the International Association of Machinists.

A spokesman for the International Association of Machinists stated that if members of his union are discharged as a result of the AF of L ultimatum, the eight major Hollywood studios will be picketed. Leaders of the AF of L have ordered the motion picture industry to ignor the picket line of the International Association of Machinists. The Conference of Studio Unions, however, has announced that its 8,000 members will support the International Association of Machinists' picket line, and it appeared at that time as if the major Hollywood studios would again be faced with a major jurisdictional strike.

The International Association of Machinists local, as you recall, is completely dominated by Communists who have pursuaded Communist leaders in the Conference of Studio Unions to back them against the AF of L.

The "Daily People's World", a West Coast Communist publication, on June 22, 1946, carried an article under the caption, "Producers Strike," which stated that it was really the producers who were calling the strike in the motion picture industry and which described it as, "a Producers maneuver, the same kind of maneuver which to date has successfully stalled contracts." However, information developed reflects that the producers are merely the victims of a jurisdictional dispute between the two rival unions.

The Communist Party has issued a number of leaflets addressed to all studio workers calling upon them to unite in order that they may secure higher wages, and additional information reflects that the Communists will fully back any strike which is called in the motion picture industry.

JJC:IGS

Producers in Hollywood were allowing both rival unions to work, meanwhile filing their petitions with the National Labor Relations Board requesting a proper bargaining agent. This petition to the National Labor Relations Board outlines the claim of the four unions which are now involved in the dispute, namely, the International Association of Machinists, the new charter AF of L Machinists, the International Brotherhood of Teamsters and the International Alliance of Theatrical Stage Employees. Each of these unions claims the right to represent machinists in the studios.

On July 1, 1946, Herbert K. Sorrell called a strike, claiming the producers failed to recognize his wage demands. This strike seriously affected the ten major motion picture studios. Sorrell coupled recognition of a non AF of L Machinists union with his wage demands. Although producers state that they have agreed to meet wage demands, they do not recognize the non AF of L Machinists Union and have called upon the National Labor Relations Board to settle the jurisdictional issue.

Additional information developed from confidential paid informant [redacted] stated that the real issue is a jurisdictional dispute between the Conference of Studio Unions and the International Alliance of Theatrical Stage Employees. Roy Brewer, international representative of the IATSE, stated to the press on the morning of July 1, that his members would cross the picket lines. According to a release in the "Daily Worker", carrying the date line of July 2, 1946, and bearing the caption "The AF of L Unionists Engage in Bloody Clashes at Two Movie Studios Today," it was indicated that many were bruised, two required hospitalization and two were arrested as the production was generally slowed down. Following this uprising, peace feelers went out from the strikers. This peace bid came from the Conference of Studio Unions, which proposed an interim wage contract with producers and a truce of thirty to sixty days. The IATSE announced a willingness to join this peace movement, and the article continued, the producers had scheduled a meeting to be held later on July 2, 1946.

DEVELOPMENTS IN CONFERENCE OF STUDIO UNIONS
(July 23, 1946 to November 14, 1946)

According to [redacted] Confidential Paid Informant of the Los Angeles Field Division, the Conference of Studio Unions, which he classified as a block of Communist-dominated unions, during August of this year again opened the jurisdictional dispute with the International Alliance of Theatrical Stage Employees (IATSE). [redacted] stated that because of this dispute there may be another strike called in the motion picture industry. He stated that the block of unions has now refused to accept the decision of the arbitrators of the dispute and that they are now demanding that the work allocated to the IATSE be given to the Studio Carpenters Local 946, which is one of the Unions affiliated with the Conference of Studio Unions.

This source states that in all this union activity there is no question of wages or conditions involved as the motion picture producers are now in the process of negotiating with all unions, and contracts will be entered into. Any strike in the studio will be a repetition of the previous strikes led by Sorrell, which, according to this source, were an attempt to gain control of certain known Communist union locals now under the jurisdiction of the IATSE.

"The Los Angeles Examiner" on July 31, 1946, under the head "Film Merger Confirmed" announced that the old Universal Studio and International Pictures, Inc., plus Arthur Rank, Ltd., of London, had amalgamated into one of the most exciting mergers that has happened in Hollywood in many years and the biggest since Twentieth Century Fox took over the old Fox Company. It is stated that the name of the new organization will be Universal - International Production Company.

[redacted] further stated that William Goetz will be President of the new organization; Leo Spitz will be the Chairman of the Board; Nate Blumberg will remain Chairman of the Board of Universal and J. Cheever Cowdin is also to be associated with Universal. Cliff Work is to remain as an executive and Walter Wanger will release his products through this company.

"Variety" for August 15, 1946, under a New York date line stated, "The first meeting in America of the Confederation Internationale des Societes de 'Auteurs et Compositeurs will be held in Washington in October. There are forty-one member nations. ASCAP will play host to the Second Federation. The Confederation is divided into four federations: Dramatic Rights, Reforming Rights, Mechanical Rights and Book Rights. ASCAP's General Manager, John G. Paine, is President of the Second Federation."

According to Confidential Informant [redacted] and [redacted] the Conference of Studio Unions once again called a strike in September in the Hollywood Motion Picture Industry. These sources stated that this strike is merely a continuation of a previous strike called in 1945 which lasted for eight months. They state that the present strike is again purely a matter of jurisdiction between the International Alliance of Theatrical Stage Employees, and the Conference of Studio Union, which is dominated by Communist influence, the leader of the latter group being Herbert K. Sorrell, who has long been affiliated with Communist activities in the motion picture industry.

These sources state the primary purpose of this strike is to try and get control of all studio workers for Communist purposes. As a means of clarification, the eleven unions which now compose the Conference of Studio Unions, ten of which are associated with the American Federation of Labor, are being set out below:

Local	Parent Organization
Screen Set Designers Local 1421	Brotherhood of Painters, Decorators, and Paperhangers of America
Screen Publicists Guild Local 1489	Brotherhood of Painters, Decorators, and Paperhangers of America
Screen Story Analyst Guild Local 1488	Brotherhood of Painters, Decorators, and Paperhangers of America
Screen Cartoonists Guild Local 852	Brotherhood of Painters, Decorators, and Paperhangers of America
Moving Picture Painters and Scenic Artists, Local 644	Brotherhood of Painters, Decorators, and Paperhangers of America
Special Officers and Guards Local 193	Building Service Employees International Union
Building Service Employees Local 278	Building Service Employees International Union

Local	PARENT ORGANIZATION
[redacted]dio Carpenters Local 946	United Brotherhood of Carpenters and Joiners of America
Studio Electrical Workers Local 40	International Brotherhood of Electrical Workers
Studio Sheet Metal Workers Local 108	Studio Metal Workers International Union
Studio Machinists Local Cinema Lodge 1185	International Association of Machinists

As has been previously indicated, the Conference of Studio Unions is headed by Herbert K. Sorrell. This Conference is an independent organization which was formed several years ago, reportedly by Communists on the theory that if several unions would band together, their bargaining position would be greatly enhanced. The only union which is not affiliated with the AFL within this Conference is Local 1185 of the Studio Machinists. At first the International Association of Machinists spokesmen stated that if members of Local 1185 were discharged from their positions because of the ultimatum issued by the AFL Central Labor Council, that their members would picket these studios. However, as yet, according to the above-mentioned sources, no members of the International Association of Machinists have been discharged and the producers have employed additional machinists who are affiliated with the AFL in order to avoid this jurisdictional dispute.

DEVELOPMENTS IN THE INTERNATIONAL ALLIANCE OF THEATRICAL STAGE EMPLOYEES. (July 23, 1946 through November 8, 1946)

[redacted]os Angeles paid confidential informant, related that the struggle for control of all studio unions revolves around the National Convention of the International Alliance of Theatrical Stage Employees held the week of July 22, 1946 in Chicago, Illinois. He states that the Communists in the studio unions operating through the Conference of Studio Unions attempted to defeat the incumbent President, Richard W. Walsh, who has been consistently anti-Communist in union affairs. He stated that the Communists failed to elect their candidate William T. Bennett, of Washington, D. C., who had made a bargain with the Conference of Studio Unions and Herbert K. Sorrell, the Communist leader of that group.

The highlight of this convention, according to [redacted] was the Communist issue which took precedence over all other issues. [redacted]tates that Walsh was elected practically on this issue alone. He stated that Senator Jack B. Tenney

head of the Joint Legislative Committee on Subversive Activities in California, flew to Chicago and addressed the Convention on the Communist issue and convinced that body for the most part that all the troubles in the immediate past within the Hollywood Unions were the result of the attempts by the Communist Party to capture those unions. According to this source, the Convention voted powers to Walsh to clean up the Hollywood situation. No action has been reported, as yet, in this direction, however.

The Hollywood Reporter for July 29, 1946, under the heading "Walsh handed Powers, End All Jurisdictional Disputes" stated in part that Walsh was reelected to his third term as president of the IATSE, and announced a determination to settle for all time the jurisdictional disputes in Hollywood and to rid the Alliance of destructive elements that stand in the way of the union. He was given dictatorial powers to achieve this end. The 38th biennial convention at the Stevens Hotel reelected him by a vote of 649 to 426 and granted all effective powers to settle jurisdictional matters that have troubled the Alliance during the last years.

Walsh defeated William Bennett in his second try for the presidency. The enthusiastic endorsement given Walsh by William Green, by Eric Johnson, by Brigadier General Joseph Keenan and others, and also a number of resolutions approving his actions during the Hollywood strike, helped Walsh continue in his job.

The article stated that in granting Walsh full powers, the Convention authorized him to "act as he chooses" in the Hollywood studio situation and "to add, amend or alter any portion of the constitution and by-laws of the Alliance he deems necessary."

It stated, "The delegates acted on a supplementary report from Walsh in which he pleaded for this power and in which he explained that he needed this 'supreme authority' for the purpose of 'not asking but telling' the locals what to do."

It quoted Walsh as stating, "I know this is a drastic move, it gives your incoming president tremendous powers but I need it to protect our jurisdiction and local unions in Hollywood. If we don't win Hollywood we'll lose all. Your president must have this authority."

The article further stated, "After long debates, the convention adopted a resolution dealing Walsh and the Executive Board to act immediately to get rid of Communists, Nazis, Fascists and Ku Klux Klansmen in the union."

The article stated that the convention approved the expulsion of twelve members of Local 44 for failure to cooperate with the Alliance in the jurisdictional disputes during the recent strike in the Hollywood studios.

A banquet was held at the Hollywood Roosevelt Hotel on the evening of October 3, 1946. According to [redacted] Tom O'Brien labor member of the British Parliament then in Hollywood studying the problems of labor in motion pictures, stated that the film industry of Great Britain was having much the same trouble with the Communists as the IATSE was having in Hollywood. He went into the subject at length because the same type of labor disputes broke out in the English industry at the same time as those which took place in Hollywood. He stated, "It may be a coincidence, but I doubt it. The Communists are trying to take over the entertainment industry of the world because through it they can exercise great influence. If they can get control of this industry, they will have gone two-thirds of the way."

DEVELOPMENTS AS A RESULT OF MOTION PICTURE INDUSTRY STRIKE (July 23, 1946 to November 8, 1946)

Through confidential informants the Los Angeles Office learned that the motion picture industry was faced with a strike on the night of September 12, 1946 as a result of a jurisdictional dispute within the American Federation of Labor over the Studio Carpenters. The International Alliance of Theatrical Stage Employees, which represents most of the employees in the entertainment world, but which is not a member of the Executive Council of the American Federation of Labor, does not represent the Studio Carpenters. An individual known only as Hutchinson, who represents the Carpenters Union, participated a showdown with Walsh of the IATSE. This showdown threatened a complete stoppage of the motion picture studios.

[redacted] advised representatives of our Los Angeles Office that local unions of the motion picture industry during the week of September 18th were holding mass meetings protesting to William Green and other high union executives, against the dispute between Hutchinson, of the Carpenters Union, and Walsh, of the International Alliance of Theatrical Stage Employees which threatens to shut down the industry. At that time this source reported that no new motion picture sets were being constructed by the carpenters and when pictures presently in production had filmed all possible scenes using the present sets, production would shut down unless the Executive Board of the AFL reached a decision. At that time it was stated that approximately 60 carpenters would be the cause of some 30,000 people being out of work. George Elmer Adams, of the Burbank, California Police Department, predicted that a strike would occur at any time and that considerable trouble would be experienced when the strike occurred.

During this same period Herbert K. Sorrell, of the Conference of Studio Unions, was charging that producers refused to recognize Studio Carpenters of Local 946, which is a member of the Conference of Studio Unions and that producers favored carpenters within the IATSE. The Screen Writers Guild publicly stated at this time that the dispute was a jurisdictional one within the AFL and that it had been so designated by the AFL. The Guild instructed its members to pass through any picket lines. At this time it was reported that the Communists would vigorously support a strike.

It appeared at this time, according to Roy M. Brewer, International Representative of the IATSE, that the strike would start during the week of September 25, 1946. According to Brewer, members of the IATSE Screen Actors Guild, Screen Extras Guild, Musicians Local, Teamsters Local and all other known Conference of Studio Unions groups in the motion picture industry have been instructed to pass through any picket lines established by the Conference of Studio Unions.

Reliable sources report that Sorrell at this time was unable to lead the 7000 Conference of Studio Union workers out on strike over a jurisdictional issue and, therefore, he was winning his point by ordering Conference of Studio Union members not to work on studio sets, thus forcing the producers to discharge Conference of Studio Union members who, in turn, called this a producers' lockout.

On September 25th the Conference of Studio Unions demanded that the producers rehire 1000 discharged carpenters and painters by 6:00 PM. The producers charged the Conference of Studio Unions was not acting in good faith and that this was merely a jurisdictional dispute. The Conference of Studio Unions planned a mass meeting for the evening of the 25th of September, at which time it appeared inevitable a vote for this strike would be passed. A strike vote was cast by this group and picket lines were set up which resulted in fighting and general disorder. The police forced the Conference of Studio Unions pickets to conform with the Superior Court injunction which limits the number of pickets.

The CSU reportedly was boasting about the fact that the strike had seriously hampered production. The Producers Association, however, stated on October 1, 1946 that production was normal in all major studios. The Selznik Studios, an independent producer, stopped production for the duration of the strike. The Conference of Studio Unions filed conspiracy charges against the ten major studios and the International Alliance of Theatrical Stage Employees with the NLRB, charging that major studios and the IATSE have conspired to deny the CSU its rights under the National Labor Relations Act. The AFL Central Labor Council, according to reports, remained neutral on the

question. Richard Walsh, the Head of the IATSE, issued an ultimatum to independent producers to discharge the CSU members and to hire IATSE replacements.

It is reported that the Communist-dominated Screen Writers Guild met on October 1, 1946 to determine its strike policy. It is the report of informants that the position taken by this organization will forecast the policy to be followed by the Communists in connection with the strike.

Herbert K. Sorrell, of the CSU, and Richard Walsh, of the IATSE, together with ten representatives from the Sorcen Actors Guild were reported attending the AFL Convention which began on October 7th in Chicago. The jurisdictional dispute between the IATSE and the CSU was, according to informants, to be considered at this convention.

On October 5, 1946 Warner Brothers countered the CSU action against them by entering a million-dollar damage suit against Sorrell and the CSU, charging conspiracy to damage the Warner Brothers property in the 1945 jurisdictional strike. During this period it was reported that U. S. representatives John Wood, Chairman of the House Un-American Activities Committee, was in Los Angeles to investigate the extent of Communist influence in the current strike. Newspapers quoted Wood as stating that he will return to Los Angeles in November for further investigation of the Communist activities in connection with labor in the motion picture industry.

During this same period it was reported by reliable sources that if the jurisdictional question was decided against Sorrell at the AFL Convention, Sorrell might attempt to lead his CSU into the CIO. Under the present agreement in effect between the AFL and CIO there is no CIO union operating in the motion picture industry.

Reliable police contacts reported that the producers received a telegram from AFL President William Green on the afternoon of October 8, 1946 stating that the jurisdictional issue would not be settled at the Chicago Convention and that the CSU - IATSE dispute must be settled in Hollywood.

Green has reportedly turned down the plea of the Screen Actors Guild to settle the jurisdictional dispute. Some observers believe that this may mean picketing and violence. Mass picketing was reported at the Columbia Studios in Hollywood on the morning of October 8, 1946.

On October 14, 1946, the police halted mass picketing at the Columbia Studios which was in violation of the Superior Court injunction by arresting and jailing 153 pickets. No violence or disorder, however, was reported in connection with these arrests.

Norval Crutcher, Secretary, Film Technicians Local 683, IATSE affiliate, announced on October 13th that his local would resist CSU picket lines. Members of this local process film and thus are essential to the making of motion pictures.

Roy Brewer, International representative of the IATSE, has charged that Local 683 of IATSE has always closely adhered to the Communist line. Richard Walsh, International Head of the IATSE threatened strong reprisals against the IATSE local. As you will recall, when a similar situation developed in last year's film strike, Walsh took over an IATSE local as a trustee. Indications are that Walsh may do this with the rebellious Local 683. Some observers say the action of Local 683 is a serious obstacle to an early strike settlement.

It was learned that a meeting of prominent Communists was held on the evening of October 12, 1946 at the home of Screen Writer Ring Lardner, Jr., an alleged Communist, where approximately $4,000 was raised to help CSU strikers. Well-informed sources have stated that the Communists are wholeheartedly in support of the current strike.

On October 18, 1946, the International Representatives of the International Alliance of Theatrical Stage Employees suspended the powers granted to IATSE Film Technicians Local 683 to conduct its affairs. This action was taken by International Representatives because Local 683 joined the rival CSU picket lines. This strike by Film Technicians seriously hampered production in all National Studios since members of this local must process all film.

However, Roy Brewer again threatened Local 683 that unless the members returned to work immediately, other arrangements would be made to process movie film in New York.

On October 23, 1946, reliable sources reported that the jurisdictional strike in the motion picture industry may soon end due to the fact that both the CSU and the IATSE have agreed to accept the AFL decision to award set erection work to the IATSE.

According to press reports, a joint committee of the IATSE - CSU and the powerful Screen Actors Guild, which was largely responsible for this settlement, met on the afternoon of October 28, 1946 to appoint a permanent arbitrator for jurisdictional controversies in the motion picture industry.

It is interesting to note that the Communists through the Daily Worker have alleged that the million-dollar motion picture industry entered into a conspiracy with corrupt and racketeering leaders of the IATSE to

"Smash Democratic Unionism" in Hollywood. The Communists through the Daily Worker are alleging that Walsh and Brewer of the IATSE are cooperating with the producers over this jurisdictional dispute to becloud the real issue. They allege that the CSU is the only union in the industry which gets tough about wages, hours and working conditions and that whenever action along these lines is instigated by the CSU, the old "jurisdictional bugaboo" is hauled out and brought into the forefront.

The Communists accuse the producers of obtaining injunctions through local judges who are alleging anti-labor, and of also obtaining the aid of police and sheriffs who cooperate with them.

The Communists through the Daily Worker list the following demands of the CSU:

1. Return all employees under CSU jurisdiction to their jobs with status unimpaired.

2. Acceptance by all parties of the AFL Directive in its entirety giving to carpenters the construction of sets or stages which they have done for the past 26 years, as ordered by the AFL Executive Council and AFL President William Green.

3. Immediate completion and signing of all contracts with provisions for adequate machinery for settlement of all controversies, including those over allocation of work.

On November 5, 1946 it was reported that negotiations were continuing to end the Hollywood film strike. However, it was also reported that the question of higher wages was now being brought into the light by the strikers. The Conference of Studio Union affiliates were reported to be demanding a 20% raise for a thirty-hour week before signing contracts to return to work.

Roy Brewer, the International representative of the rival IATSE, charged the Conference of Studio Unions with bad faith and stated that the question of wages was never involved in the jurisdictional strike which was called by Sorrell some six weeks ago. Brewer also charged that Sorrell is now attempting to alter the arbitration proposal previously agreed upon by both the CSU and the IATSE. At the time of this report the Conference of Studio Unions was still picketing all major studios and an unusually large

mass demonstration was reported at 20th Century Fox Studios.

On November 13, 1946 it was reported that the leaders of the CSU and the IATSE were conferring with Joseph Kennan, AFL leader who was in Hollywood to consider accepting a position of AFL Labor Czar for the movie industry. However, no indication of an immediate settlement of this jurisdictional strike has been reported.

Sorrell charged at this time that wages and hours are the basic issue between the Conference of Studio Unions and the producers. Meanwhile, the Motion Picture Consumers Local 705, which is affiliated with the IATSE, has rebelled against the international leadership of the IATSE and set November 14th as the deadline upon which they would join IATSE Film Technicians Local 683 in the CSU picket lines.

Local 705 alleges that producers have refused to give them a signed contract covering wages and hours. This move by executive heads of Local 705 is directly contrary to the stand taken by the general membership of this local who at a meeting the previous week voted down a motion to set a definite time limit on negotiations with producers.

On the afternoon of November 13, 1946, CSU leader Sorrell threatened to extend the Conference of Studio Union picket lines to independent producers. It was also reported that 64 writers within the Screen Writers Guild have started a petition to donate $10,000 to Film Technicians Local 683 to "aid their fight against certain undemocratic pressures within the IATSE."

On November 13, 1946 it was reported that five homes of non-strikers, one a shop steward of IATSE Local 44, were bombed in a new wave of violence in the Hollywood film strike. These bombs were described as homemade grenades. Although at least two of the bombs caused extensive damage to the homes, no one was injured. Roy M. Brewer of the IATSE has posted $5,000 reward leading to the arrest and conviction of the vandals.

Richard F. Walsh, President of IATSE, announced that all representatives of IATSE would be withdrawn from the current negotiations with CSU leaders. He stated that his organization would not negotiate with the CSU as long as there is any act of violence against members of his union.

Los Angeles press reports state that Sorrell refused any comment on this recent outbreak of violence. Reliable Los Angeles police contacts advise that an extensive investigation is being conducted but that it has been made unusually difficult because there are a number of so-called "powder men" in Hollywood who are hired by studios to simulate explosions in motion pictures. This source also reports that the Los Angeles police are investigating a gunman who was recently expelled from the IATSE for disclosing information to the rival labor leader Sorrell. Sorrell is combating, according to reliable sources, what appears to be an unauthorized dissension within the ranks of his union to continue the strike.

SCREEN WRITERS GUILD

The Screen Writers Guild opened discussions among its members whether to ban the sale of material to the motion picture industry and adopt the procedure of licensing of all material.

[redacted] a screen writer who requested that his name be kept in strict confidence, has pointed out that this move to license material has two objectives: First, to prevent the studio from re-using or re-issuing a screen story without paying the writer an additional fee and, two, to control the content of the motion picture. This source, who is a screen writer, states that the Communists are, of course, particularly interested in securing absolute control over the content of motion pictures and they, the Communists, feel that through the Screen Writers Guild they will be able to force the producers of the Motion Picture Industry to accept a license to use a particular screen story and as an incentive to the use of that license, the producer would not, of course, be able to change the script.

James Cain, prominent novelist and screen writer, has appeared before the Screen Writers Guild and asked the Guild to accept the idea of a license apparently on the basis that the producers frequently re-issue pictures for which they do not pay the writer a second time. In the May, 1946 issue of the "Screen Writer," one of the feature articles is entitled "A Time for Action," which is written by Emmett Lavery, President of the Screen Writers Guild. In this article, Lavery, who has been identified in numbers of Communist Front organizations and activities, has pointed out that the Executive Council of the Authors League has come out for the principle of licensing and he has called upon the Authors League to assist the Screen Writers Guild in securing such rights for the Screen Writers. He admits that the Guild is nearly powerless to enforce the licensing idea at the present time inasmuch as the minimum basic agreement under which the Screen Writers Guild operates applies to employment conditions only and does not apply to material sold to the studios for the screen. He feels that the problem is one for concerted action by the Authors League and the Screen Writers Guild.

Lavery pointed out that at a recent meeting of the Screen Writers Guild, a resolution was passed which states, "In any arrangement by which there is granted the right to produce a motion picture based on material written by any member of the Authors League, or, its member or affiliated guilds (the Screen Writers Guild is affiliated with the Authors League), there should be granted only the right to produce and exhibit within a stated period a single motion picture on 35 mm film in the English language. These rights should be in the form of a license limited as aforesaid, which shall cease upon the expiration of a fixed time."

[redacted]

[redacted] feels that if the Communists and the Screen Writers Guild [redacted] able to secure a contract with the producers based upon licensing rather than the sale of material, they will be able to control the content of each motion picture. This informant feels that along with a license to use a motion picture will be an accompanying restriction upon changing it by the producers.

James Cain, recently, during a meeting of the Screen Writers Guild, according to the March 5, 1946 issue of "Variety" stated: "Once we control our properties we can demand and get all sorts of concessions. We should have a fund, like the ASCAP fund for the musicians obtained from a check off on all pictures for the benefit of all members of this Guild to be whacked up on a rating basis to take care of us in our old age, to be put in the bank or to be used for whatever we choose to spend it on."

Apparently, in line with this new move on the part of the Communists within the Screen Writers Guild, H. S. Kraft, a Communist, wrote a four-page article for the March, 1946 issue of the "Screen Writer" entitled, "Dreiser's War in Hollywood." This article was an account of Theodore Dreiser's attempt to force Paramount Pictures to dramatize his novel, "An American Tragedy" with a full realization of "the violent social, economic and loyal influences affecting the hero of the novel."

COMMITTEES APPOINTED BY SWG

The May, 1946 issue of the "Screen Writer," which is the official publication of the Screen Writers Guild, carried a list on page five of the Screen Writers Guild Studio Chairman. An examination of this list reflects heavy infiltration and domination by the Communists in the Guild. This list is as follows:

Columbia Studios:	Melvin Levy
Metro-Goldwyn-Mayer:	Isobel Lennart
Paramount:	Abe Polonsky
RKO:	Henry Myers
Republic:	John Butler
Twentieth Century Fox:	Wanda Tuchack
Universal:	Joel Malone
Warner Brothers:	Ranald MacDougall

Elizabeth Benson, Section Organizer and Membership Director of the Northwest Section of the Los Angeles Communist Party, which is composed of motion

picture personnel had in her possession records reflecting that Levy, Lennart, Polonsky and Myers were members of the Communist Party according to a highly [redacted]idential but delicate source and [redacted], Confidential Informant of the Los Angeles Office, has identified MacDougall in several front activities.

The February issue of the "Screen Writer" identified members of the Screen Writers Guild Arbitration Panel and it was noted that the following Communists were members of this panel: Leopold Atlas, Ben Barzman, Guy Endore, Robert Lees, Melvin Levy, Waldo Salt and Leo Townsend. It was also noted that Melvin Frank is a member of this panel and although it has never been determined that he is a member of the Communist it has been ascertained through a highly confidential but delicate source that Elizabeth Benson, Section Organizer and Membership Director of the Northwest Section of the Los Angeles Communist Party, which is composed of motion picture personnel has in her possession records which reflect Ann Ray Frank, his wife, is a Communist.

During the last three or four years, W. R. Wilkerson, Editor of the trade publication "The Hollywood Reporter" has repeatedly attacked the Communist infiltration of the Motion Picture Industry and he has paid exceptional attention to the Communist infiltration of the Screen Writers Guild. In the April 16, 1946 issue of the "Hollywood Reporter," Wilkerson attacked members of the Screen Writers Guild and stated that most of them were either Communists or Fascists and that all of them spend far too much time in political activities. Wilkerson stated that the writers in Hollywood are "doing every job but the one that they are being paid for. The former $200 a week writer is now getting $2,000 each pay day and doing less work." Again on June 20, 1946, Wilkerson described what he called "some screwy undercover tricks being pulled by our creators in the studios are promulgated by the Commies among them." Wilkerson then went on to relate a situation of an unidentified important star who refused to accept a certain director stating that the director was a red baiter, and Wilkerson related another incident in which an individual was a known Communist writer and was dismissed from a screen story because the star who was allegedly a Communist complained to the studio about the writer.

At a membership meeting of the Screen Writers Guild on April 29, 1946, a resolution was raised urging action against the Hollywood Reporter and in the May, 1946 issue of the "Screen Writer," Wilkerson was pictured as "inviting Congressman Rankin to push on with his witch hunt in Hollywood" and in the light of this discussion the SWG passed the following resolution: "That the Screen Writers Guild now declare officially that Wilkerson has been unfair to the Guild and all its members and that the members of the Guild are called upon to institute a voluntary boycott of the publication and that we call upon other Guilds and unions and Agents to join us in this boycott."

It has been noted that recent issues of the "Screen Writer" have prominently displayed in heavy black type an announcement that the Screen Writers Guild has indorsed the FEPC and requested members of the Guild to sign a petition which will put the FEPC on the California ballot.

In the March issue of the "Screen Writer" there was a note on page 46 which urged all members "and friends and others interested in this extension of democracy" to sign the petitions of the Fair Employment Practices Committee. This note then went on to list the members of the State Executive Committee to place the FEPC on the California ballot.

Well informed sources have stated that the FEPC has been originated and promoted by the Communist Party.

The "Screen Writer" is the official publication of the Screen Writers Guild and is issued monthly. It has been noted that the May issue of the "Soreen Writer" stated that Isobel Lennart had been selected to serve on the Editorial Committee. Those responsible for the publication are as follows:

Dalton Trumbo - Editor (Communist)
Gordon Kahn - Managing Editor (Communist)

Editorial Committee:
Adele Buffington
F. Hugh Herbert
Philip Dunne
Sonya Levien
Theodore Strauss (Communist)
Ring Lardner, Jr. (Communist)
Paul Trivers (Communist)
Stephen N. Avery

The "Screen Writer" is sold at only eleven book stores and news stands in Los Angeles and it is noted that among these are the Lincoln Book Store, 1721 North Highland Avenue in North Hollywood and the Progressive Book Shop, 717 West Sixth Street, Los Angeles, both of which have been identified by reliable informants as Communist book stores. [redacted]

Under date of August 14, 1946, the "Hollywood Reporter," a motion picture trade sheet edited by William Wilkerson, contained the following editorial under the caption, "Another Vote for Stalin." Because of its interest, this article is being set out in full:

Mr. Tolson
Mr. E. A. Tamm
Mr. Clegg
Mr. Glavin
Mr. Ladd
Mr. Nichols
Mr. Rosen
Mr. Tracy
Mr. Carson
Mr. Egan
Mr. Gurnea
Mr. Harbo
Mr. Mendon
Mr. Pennington
Mr. Quinn Tamm
Mr. Kease
Miss Gandy

"The Screen Writers Guild continues to take its orders from Moscow!

"A late issue of Izvestia, the official newspaper of the Soviet government, attacked the recent film trade agreement arranged between the American and French state departments.

"According to an Associated Press dispatch dated August 9 from Moscow, Victor Poltoralsky, writing in the Communist organ, attacked the agreement as a threat to the very existence of the French film industry, and became particularly virulent over an alleged statement by American economists that American films offered 'the best method of fighting Communism in France.'

"Izvestia is the voice of World Communism giving orders. The voice of the Red Beachhead in Hollywood—saying, 'aye, aye, comrade!!'—was heard in the Screen Writers Guild meeting on July 29, at the Hollywood Roosevelt Hotel, when that Red-dominated organization adopted the following resolution:

> ....."that the Screen Writers Guild, in answer to the appeal of the French film workers, expresses its opinion of the French-American film agreement and asks our State Department to investigate the possibility of re-negotiating this agreement so that the French film industry can survive.'

"In other words, the Communist Party organ in Moscow and the Screen Writers Guild in Hollywood attacked the French trade agreement on the same spurious grounds—that it would destroy the French film industry.

"And the Guild voted against the State Department of the republic that gives American writers their freedom, and against the motion picture industry, which gives them their living.

"They were persuaded to do this by Harold Salemson, who addressed the Guild for 25 minutes, denouncing the trade agreement. He charged that a third of the workers in the French film industry would be thrown out of work by the American trade agreement. He said the American industry was prepared to flood France with five years of film product. And he implied that the State Department was imperialistically forcing American films upon an unwilling French public.

"This was barefaced lying. The agreement negotiated by Leon Blum and the American State Department does not guarantee THE EXHIBITION OF A SINGLE AMERICAN MOTION PICTURE IN FRANCE. American

pictures will be played ONLY if French theatre owners and the French public want them.

"The trade agreement DOES GUARANTEE that four out of every 13 weeks' playing time in French theatres shall be devoted to the exhibition of French pictures. All 13 weeks CAN be devoted to French pictures if the theatre manager prefers.

"The Guild resolution deliberately beclouds this situation by making it seem that French exhibitors were forced to play nine weeks of American pictures. But the only force backing American films in France is that of popular demand.

"And this, the Communists can't stand!

"The true situation is revealed in a copy of a letter which the Reporter received from the head of a major studio yesterday—a letter written by Eric Johnston, president of the Motion Picture Association, to Emmet Lavery, President of the Screen Writers Guild. It speaks for itself:

'Dear Mr. Lavery:

'I am profoundly disturbed by the implication of a resolution which I understand was recently adopted by the Screen Writers Guild.

'According to information received from our Hollywood office, this resolution said in part:

> "that the Screen Writers Guild in answer to the appeal of the French film workers, expresses its opinion of the French-American film agreement and asks our State Department to investigate the possibility of re-negotiating this agreement so that the French film industry can survive."

'The plain implication of the resolution is that the agreement recently negotiated by our government and the French government is a threat to the survival of the French film industry.

'I believe there is absolutely no basis for the unwarranted assumption that the agreement threatens the extinction of the French film industry and I believe further that such an assumption casts an undeserved reflection upon the good faith of the American and French officials who negotiated the agreement for the two governments.'

'The Guild's resolution, in effect, distorts so completely the purpose and meaning of the agreement that I believe a clarification of its provisions is vitally essential. With that in mind I shall set forth briefly why it was adopted and the purposes which it is designed to achieve.

'The moving purpose behind the agreement was a desire to promote the ideal of world unity by removing some of the restrictions which isolate one nation from another by Chinese Walls of nationalism. The motion picture is a primary medium for the exchange of ideas between people. I have always believed that excessive nationalism breeds war; that a freer exchange of goods, services and information is a healthy offset to the friction which causes war.

'As for the specific conditions of the agreement relating to the motion picture, I believe that any fair-minded person will agree that the terms set forth actually protect the development of the French film industry and give it a greater measure of protection than it had before the war.

'For example, every theatre in France must reserve at least four week's playing time out of every 13 solely for French pictures. During the remaining nine weeks of the quarter, the theatre is free to play foreign pictures or French pictures, whichever it prefers. The free playing time is not reserved for American pictures—it may be used for the exhibition of Russian films or British films or French films or the films of any other nation.

'Actually, the agreement does not guarantee the exhibition of a single American motion picture in France. It simply opens the market to the best pictures.

'Before the war, the American motion picture industry annually supplied between 150 and 185 "dubbed" feature pictures for the French market. Since the agreement, however, the eight leading American companies voluntarily agreed to release not more than 124 "dubbed" features in the French market annually. The number of feature pictures with superimposed titles which have a limited distribution in France will be substantially smaller than before the war. This should reassure anyone who honestly believes that the American industry is preparing to flood the French market with films produced here during the war period.

'The observation of Monsieur Leon Blum, an outstanding French patriot who aided in negotiating the agreement, should be sufficient answer to the accusation that the agreement is against the best interests of the French producing industry. In a statement, quoted in the American press on June 29, Monsieur Blum said:

"In renouncing the 1936 pact, the United States made a considerable concession in agreeing to let France keep exclusively four weeks out of every 13 for French products, assuring 30 percent of the playing time. When negotiations started, the French hoped to get a seven weeks quota, but after long discussion France did well in comparison to a 17 percent guarantee granted to Italy and a 22 percent accord with Britain."

'Monsieur Blum added:

"There is not a word in the accord to prevent an exhibitor from showing 100 percent French films if he wishes. What is needed is for the French film industry to produce films pleasing to the public.

"Film interests here must remember the Washington accord would assist in the re-establishment of the French film industry. The French industry will aid in every way."

'You may be interested in knowing that when the loan agreement was up for approval in the French assembly, the only spoken opposition to the film provisions came from a few Communist deputies. It is obvious to me why French Communists wish to keep out American motion pictures which reflect American democratic life.

'I do not for a moment challenge the right of the Screen Writers Guild or any other group to ask the State Department to re-negotiate the existing film agreement with France. That is simply the exercise of an American fundamental right.

'But the implication that the government of the United States or the American film industry took undue advantage of the French film industry is both naive and false. I challenge it.

'I am giving you these facts in the interest of fairness and accuracy.

Sincerely yours,

Eric Johnston.'

"Mr. Johnston's appeal probably will fall on deaf ears. [redacted] Communists are not interested in 'fairness and accuracy'.

"Mr. Salemson, the sponsor of this attack on industry and government, has been an industrious member of many of the extreme left-wing groups which have consistently followed the Party line!

"This is the kind of leadership to which the Screen Writers Guild listens. This is the kind of leadership which causes the Guild to ignore the fact that the foreign market on many pictures means the difference between profit and loss, and to attack the industry of which it is a part.

"THE PARTY FIRST!"

The "Hollywood Reporter" on August 20, and 21, 1946, contained articles which were directed at the Screen Writers Guild and accused this organization of being a Communist controlled and dominated group. The "Hollywood Reporter" carried articles reflecting that the President of the Guild, John Howard Lawson, has been a sponsor of numerous Communist front groups, such as the American Youth for Democracy, and the Joint Anti-Fascist Refugee Committee, as well as the Harry Bridges Defense Committee and the Hollywood Independent Citizens Committee for the Arts, Sciences and Professions.

The article also reflected that Dalton Trumbo, a member of the Guild's Executive Board and Editor of the Guild's official magazine, was a Communist and is the holder of Communist Party Membership Book No. 36802.

Gordon Kahn, Ring Lardner, Jr. and Richard Jay Collings, all members of the Executive Board, are also accused of being Communists and their Communist Party Book numbers are set out therein.

These articles were followed in this periodical by an article on the American Authors Authority, which is sponsored and backed by the Screen Writers Guild. The latter article is referred to in the section set out concerning "The American Authors Authority."

DEVELOPMENTS IN CONFERENCE OF STUDIO UNIONS
(November 14, 1946 to February 14, 1947)

This block of Communist controlled unions, according to [redacted] a paid confidential informant of the Los Angeles Field Division, is still on strike. The strike is a continuance of the 1945 strike which was and still is an attempt of the Communist elements, according to this source, to control the unions in the Hollywood studios.

[redacted] reported that during the picketing of the studios the pickets were singing "Solidarity Forever." This source also reported that the Painters District Council #36 voted a $5,000 fund for the benefit of the strikers. The Radio Writers Guild met at the home of Ring Lardner, Jr., and voted $4,000 for the strikers' benefit.

The Conference of Studio Unions has been spreading its influence to the radio field through an alliance with another group of like nature now being formed in that field. This new block of unions is to be called the Council of Radio Unions. An organizational meeting of radio unions was held on November 21, 1946, in Hollywood. Composing this parallel block of unions are the following:

Radio Writers Guild
Radio Directors Guild
American Federation of Musicians,
Local #47
American Federation of Radio Artists

According to this source this group has announced that it will affiliate with the Conference of Studio Unions. Commenting on this alliance, the source indicated that this would be a most effective weapon because of the affinity of the motion picture industry with the radio industry. [redacted]

With regard to the strike in the Hollywood motion picture industry, it is reported that this strike is now more or less ineffective. The studios have used replacements put in by the ITASE and seem to be making pictures as usual. It is reported that the Conference of Studio Unions is attempting to get the support of the unions in England in order to stop production there of any pictures in which American capital is interested. So far there has been little success attached to this effort. [redacted]

COUNCIL OF HOLLYWOOD GUILDS AND UNIONS

[redacted] Special Agents of the Los Angeles Field Division on September 9, 1946, obtained a 10-page typewritten report which described the activities of the Council of Hollywood Guilds and Unions. This report reflects that there are now seven CSU unions, two IATSE locals, two independent unions, and one A. F. of L. miscellaneous union, which comprise this organization. They are as follows: Screen Story Analyst's Guild; Screen Cartoonist Guild; Screen Costumers Guild; Film Technicians; Film Electricians Local 40; Machinists Guild; Musicians Local 767 (This is not the musicians union to which musicians in the studios belong.); Painters Union; Screen Publicists Union; Screen Supervisors Union; Screen Set Decorators; Screen Writers Guild.

It is noted that the subject organization has lost, mainly because of difficulties over the current film strikes, the Screen Actors Guild, Screen Office Employees Guild, and Musicians Local No. 47, to which all musicians in the motion picture industry belong.

According to this report the Council is seeking new affiliation and is attempting to induce the Radio Writers, the Radio Directors, and the Film Editors Guilds to join with them in pressing for "progressive legislation." This report also points out that the Council must seek for closer affiliation with the Conference of Studio Unions which is, as has been previously pointed out, heavily infiltrated with the Communist Party. This report also points out that the "Progressives," i.e. Communists within the Council, see the current Hollywood film strike, together with the move by the AF of L to set up a Hollywood Council, as a "serious threat" to the subject organization. According to the report, the Communists feel that if the AF of L does set up a Hollywood Labor Council in addition to the Los Angeles Labor Council the two may be operated in parallel but that it is also quite likely that the AF of L will take the AF of L local out of the Council and may have them use only the independent unions. Moreover, the current jurisdictional dispute between the CSU and the IATSE is a serious threat to the internal stage of the Council of Hollywood Guilds and Unions. Regardless of which stand the Council takes in the settlement of the dispute, several locals which are affiliated with the Council will obviously protest and this leaves the Council unable to take the affirmative, definite stand in the current dispute.

This was put quite clearly in this reports, [redacted] which report is believed to have been written by C. Margaret Bennett Wills, Executive Secretary, when she stated, "I am sure that everyone will agree that either the Council will cease to exist entirely or it must be stamped as a real source in Hollywood."

This report also detailed some of the highlights of the Council's activities, an examination of which reflects that the Council has constantly

supported the measures advocated by the Communist Party in the Los Angeles Field Division. These include (1) a fight against Cecil B. DeMille, (2) participation in the fight for radio freedom, i.e. the protest against high labor contenders, (3) the fight against motion picture aliens, (4) "conferences with Robert Riskin of the OWI on educational films for Europe," (5) protest against the State Un-American Activities Committee, (6) activity for a state FEPC, (7) sending a delegate to the "Win the Peace" conference, (8) a protest against banning of Lena Horne film in Tennessee, (9) a protest against Truman's intervention in the railroad strike.

This summation of Council's activities in the last few months concludes by stating, "Nor have we forgotten the Yugoslavs, the Russians, and the drive toward World War III."

The Council has continued to support those measures and activities in which the Communist Party has been prominently identified. For example, on Sunday, March 17, 1946, the Council was identified as one of the sponsors of an address by Congressman Hugh DeLacy, who gave a "hard-hitting expose of the plot against the peace."

[redacted] an Agent of the Los Angeles Field Division obtained minutes of the meeting of the Council which was held on June 6, 1946. According to the minutes, the Council received a letter from Festus Coleman, a Negro prisoner at San Quentin, thanking the Council for their support in an attempt to secure his parole. It is well known that the Communist Party has waged a vigorous campaign to free Coleman alleging that he was improperly convicted. At the same meeting the Council stated that President Truman had "used the powers of his office to blackjack the railroad workers rather than to effect a just settlement."

At a meeting held on August 8, 1946, the Council registered a strong protest with the Ambassador Hotel for refusing lodging to a Negro song writer, Carlton Moss. Moss was identified, through a highly confidential but delicate source who had access to the records of Elizabeth Benson, the section organizer and membership director of the Northwest Section of the Los Angeles County Communist Party, as a member of the Communist Party. This meeting of August 8, 1946, closed with a resolution urging the widespread distribution of leaflets which had been prepared by the Mobilization for Democracy. Mobilization for Democracy has been identified as a Communist front organization and according to [redacted] a paid active informant of the Los Angeles Office, this organization works very closely with the Council of Hollywood Guilds and Unions.

SCREEN WRITERS GUILD

In the October, 1946, issue of the Screen Writer, the publication of the Screen Writers Guild, on page 32 there is a note which reads, "The current

outlook and strike in the major motion picture studios began too late to permit inclusion in this issue of any summary of events." The note then [redacted] on to point out that the Screen Writers Guild has made an independent investigation and found that there was considerable violence at the studio gates. It reminded the members of the Screen Writers Guild that they need not go through a picket line where there was any fear of violence and concluded by stating that they would legally assist any member of the Screen Writers Guild who was fired or otherwise discriminated against by a producer for refusing to come to work.

At a so-called emergency meeting of the Screen Writers Guild on October 1, 1946, which was reportedly attended by only a very few Screen Writers, a resolution was passed to loan the striking unions $10,000. However, at a general membership meeting held on November 13, 1946, this proposal was decisively defeated.

[redacted] a screen writer and an informant of the Los Angeles Office, pointed out that recently there has developed within the Screen Writers Guild considerable opposition to the pro-Communist leadership. This source stated that following the publication of the articles by Wilkerson identifying most of the Executive Board as members of the Communist Party, many of the writers began to challenge this leadership, and a movement was begun to draft a slate of non-Communist writers as officers. At a general membership meeting of the Screen Writers Guild, held on November 13, 1946, the following were elected to executive positions:

President	Emmet Lavery
1st Vice President	Mary McCall, Jr.
2nd Vice President	Howard Estabrook
3rd Vice President	Hugo Butler
Secretary	F. Hugh Herbert
Treasurer	Harold Buchman

Lavery secured 495 votes, to 293 votes for the opposition candidate, Talbot Jennings. This vote does not in some small measure eliminate a portion of the Communist influence from the Executive Board of the Guild. However, Mary McCall and Howard Estabrook have both been identified in several Communist front organizations. Through a highly confidential but delicate source it was ascertained that the records of Elizabeth Benson, membership director of the Los Angeles County Communist Party, reflected that Hugo Butler and Harold Buchman were members of the Communist Party.

At this same meeting, a resolution to loan $10,000 to one of the unions now on strike in the motion picture industry was defeated; however, a resolution to loan $2500 to the Newspaper Guild was passed.

The Screen Writers Guild continues to publish the Screen Writer as its official publication, and many of the articles are contributed by known members of the Communist Party. The editorial committee of SWG is presently composed of:

Dalton Trumbo, Editor
Gordon Kahn, Managing Editor
Stephen Morehouse Avery
Harris Gable
F. Hugh Herbert
Ring Lardner, Jr.
Isabel Lennart
Sonia Levien
Theodore Strauss
Paul Trivers
Harold J. Salemson, Director of Publications

Of this committee, seven including Trumbo, Kahn, Lardner, Lennert, Strauss, Trivers and Salemson are members of the Communist Party.

In the October, 1946, issue of the Screen Writer, which was the latest one available at the time, there are six articles. One concerns the establishment of the AAA; another, the scope of the Screen Writers Guild; a third article by Communists Howard Dimsdale and Guy Endore; the fourth on a technical phase of screen writing; the fifth on opinions and motion pictures; and the sixth by Communist screen writer Lester Cole on wage negotiations for screen writers.

This publication contains each month an editorial which in the October issue was devoted to the merits of the AAA, and in the back of the publication there is a section entitled "News Notes." An analysis of these notes clearly shows that quite often Communist causes are sponsored or advertised in them. For example, the news notes in the October issue of the Screen Writer reflect: (1) an announcement by the California Labor School of a series of courses; (2) a production by the Communist-dominated Actors Laboratory; (3) a note regarding the symposium of "The Challenge of the Post War World to the Liberal Movement"; (4) an announcement of the Communist-dominated Peoples Educational Center; (5) details of the new curriculum of the Peoples Educational Center; (6) a note concerning the Hollywood Writers Mobilization and the Communist front organization, Mobilization for Democracy; and (7) a note that "Orson Welles has relinquished his air time to concentrate on film production; a distinct loss to the forces of liberalism on the American air waves."

[redacted] ascertained that Ann Roth Morgan, 860 Westmount Drive, Los Angeles, and Ruth Birnkrant are employed as secretaries in the office of the Screen Writers Guild. This same highly confidential but reliable source reported that the records of Elizabeth Benson reflected both of these women were members of the Communist Party.

The Screen Writer is designed by John Hubley, an artist whom, according to the same source, has been also identified as a member of the Communist Party.

International Film and Radio Guild

The International Film and Radio Guild threw a picket line around the Avalon Theater on the East Side of Hollywood on January 30, 1947, in the first phase of an all-out campaign against the continued production of "inferior and insulting" all-Negro quickes currently being produced by a handful of Southern and Eastern independent producers for showing in predominately Negro theaters. The management of the Avalon Theater in Hollywood cancelled the film "Beale Street Mama" after three showings of the scheduled minimum five-day run. This action combined with violent protests from other leading citizens of the community against the continued showing of the Bert Goldberg all-colored featurette forced the theater manager to discontinue the showing of the featurette.

A. Frederici, manager of the Avalon Theater, issued the following statement: "We have a contract with the Alfred N. Sack Amusement Enterprises to show 15 of these all-colored films throughout the coast area in the near future, but if the Negro people consider these pictures insulting, we certainly prefer to take the consequences with Sack rather than to offend an entire race."

Leon Hardwick, executive secretary of the International Film and Radio Guild, explained his organization's position thusly: "For several years, IFRG, NAACP, the Negro press and various other groups have been lambasting Hollywood studios for presenting Negroes in non-complimentary roles, seeking at the same time a more balanced presentation of Negro life on the screen. Meanwhile we have been overlooking entirely the practice of a small group of money-mad individuals in the east and south who dump these inferior, insulting films on the Negro market throughout the country. How can we expect to get better treatment from Hollywood as long as this latter evil persists?

"IFRG, an organization dedicated to the task of helping protect the interests of minorities in the entertainment world, is launching an active campaign against this vicious type of racial exploitation in films and hope others will join us."

Listed among the officers of the International Film and Radio Guild are Superior Judge Stanley Mosk, Lena Horne, John Garfield, Joseph Calleia, King Cole and Al Jarvis.

The above information concerning this group was obtained from the Peoples Voice of February 1, 1947.

DEVELOPMENTS AS A RESULT OF MOTION PICTURE INDUSTRY STRIKE

Following the outbreaks of violence in the Hollywood motion picture industry strike on November 14, 1946, in which at least five homes of non-strikers were reportedly bombed, unidentified vandals on November 15, stole and burned a passenger bus owned by the Tanner Motor Company which had been used to transport nonstrikers through the Conference of Studio Unions' picket lines. The Los Angeles Field Office reported that reliable police contacts confidentially advised that they had identified a Communist from San Pedro, California, as probably being implicated in the bombings. The Los Angeles Times as a result of this violence called upon the Conference of Studio Unions' leaders to deny or affirm that they were in any way implicated.

The IATSE representatives on November 15, 1946, again refused to confer with the Conference of Studio Unions leaders as long as their members were subjected to possible violence. On the afternoon of November 15, it was reported that the Conference of Studio Unions held a mass meeting which resulted in the sending out of orders to all members that they must assemble in front of Columbia Motion Picture Studios the following morning at 6:00 a.m. and that any member who was not arrested would be fined $25 by the Union. It is reported that Sorrell confided in a police informant that he as well as his entire Strategy Committee would go to jail. This picketing, of course, would be in violation of the Superior Court's injunction. As a result of this mass picketing, the Los Angeles Police Department arrested approximately 802 strikers in front of Columbia Studios for violation of the Superior Court injunction relating to the limiting of the number of legal pickets.

The Los Angeles Field Division reported that at a Communist mass meeting held the previous night, a Conference of Studio Unions representative spoke and urged Communists to turn out in mass for the morning picket lines. It was later learned that at this meeting which was held to celebrate the 29th Anniversary of the October Revolution under the auspices of the Los Angeles Communists, John Stepp, Communist Party organizer for the Hollywood Section, urged all present to turn out for picket duty.

A reward being offered for information leading to the arrest and conviction for those responsible for violence in this film strike has grown to

$30,000. Governor Earl Warren on November 15, 1946, stated that he would give full cooperation to local authorities who were endeavoring to determine who was responsible for the recent bombings and terrorisms. Although the Conference of Studio Unions leader, Herbert Sorrell, had refused to make any public comment some Conference of Studio Unions leaders were charging that the IATSE had imported Chicago gunmen. This, however, appears to be highly doubtful inasmuch as all violence had been directed against members of the IATSE.

On November 19, 1946, the Conference of Studio Unions pickets massed in front of the RKO studios. The RKO studios at that time had not secured a court order limiting the number of pickets.

The District Attorney's Office on the evening of November 18, 1946, announced that it would file criminal conspiracy charges against the Conference of Studio Unions film leaders and a deputy district attorney publicly stated that the Conference of Studio Unions action was a declaration of war and described it as a "campaign of lawless violence." According to the Los Angeles Police Department, only a few of the 812 strikers arrested raised bail and that the remaining individuals who were incarcerated in the Los Angeles city jails were starting on a hunger strike to call attention to their plight.

On November 21, 1946, the Los Angeles County Grand Jury commenced subpenaing witnesses and inquiry into violence which had accompanied this strike. Also examining evidence against 14 ring leaders who were arrested on the 18th and 19th of November, 1946, on complaints issued by the Los Angeles County District Attorney. Those indicted included Herbert K. Sorrell, business agent for Painters Union, Local #1421, and President of the Conference of Studio Unions; Matthew Mattison, business agent for the Screen Story Analysts Guild and a Communist; James Skelton, Chairman of Strike Strategy Committee; Averill Berman, radio commentator and Communist; Norval Crutcher, Secretary-Treasurer of the IATSE, Local #683, and a Communist; and Andrew Lawless, Louis Whitman, Ray Higby, Carl Head, John R. Martin, Frank Drdlik, Russell McKnight, Roy Tinsdall and Edward Gilbert.

On November 23, 1946, these individuals were indicted for felonious conspiracy by the Los Angeles County Grand Jury. The 812 individuals previously arrested for mass picketing in violation of the Superior Court's injunction were released on $50 bond each on this same date. The following individuals suspected of committing the recent bombings were arrested for having in their possession explosives: Robert McCuskey, alias McCorskey; and John F. Veazey, Eugene Calvin Horton and Robert A. Perry. Horton is reported to be a painter, Perry an engineer and the others longshoremen.

On November 25, 1946, Sorrell made a statement in which he denied that the Conference of Studio Unions was in any way responsible for the recent bombings. He made an appeal to the studio producers to reopen negotiations looking toward a return to work. Spokesman for the producers stated that Sorrell's appeal was under consideration and it appeared that the producers would reopen negotiations.

On November 26, 1946, Superior Court Judge Willis denied the strikers' appeal to dismiss a restraining order limiting the number of pickets and pointed out that the motion picture studios were caught in a union jurisdictional dispute.

Following the District Attorney's action of instigating the conspiracy charges against the strike leaders, the Los Angeles Office reported that the Communist attorney Benjamin Margolis, the attorney for the Conference of Studio Unions, was contacted by the Communist Party County Chairman for advice as to how far the Communist press could go in attacking the conspiracy charges. Margolis advised that the Communist press could call this "an attack on labor, and "fascist techniques" but cautioned Communist Party leaders against threatening the judge or alleging corruption. It is reported also that the Communist Party leaders urged their members to maintain the picketing and "tough attitude" for at least a few more days.

On December 2, 1946, approximately 50 members of the Conference of Studio Unions picketed the Los Angeles Times newspaper office for alleged unfair news reporting of the strike.

The Mexican labor leader, Lombardo Tolendano, President of the Latin American Confederation of Labor, pledged his support to the Conference of Studio Unions.

It was also reported on December 3, 1946, that former Congressman Ellis E. Patterson was employed by the Conference of Studio Unions for political liaison work.

With regard to the strike itself, it is reported that Sorrell has clearly lost the jurisdictional issue and continues to press his new demands for higher wages and shorter hours in an apparent attempt to justify his calling the Conference of Studio Unions out on strike.

At a meeting held December 3, 1946, office employees of the International Union which has jurisdiction over the white-collar workers in the film industry voted to call a strike in all local film exchanges but did not set a date for this strike. Office workers were demanding a 20 per cent

wage increase and improved working conditions. This local has wired the National Labor Relations Board and the Secretary of Labor under the provisions of the Smith-Connally Act for the strike authorization and has called upon the Central Labor Council to place all motion picture studios on the unfair list. Workers in major studios have pledged their support to the Office Employees International Union in the film exchanges and should the entire membership of the OEIU go out on strike it would effect the stenographic and clerical employees in all major studios except Paramount which has a company union for these employees.

On December 5, 1946, Roy M. Brewer, International representative of the IATSE, testified before the House Committee on Un-American Activities that the current Hollywood film strike was brought about by Communists. It was reported that the House Committee was unable to serve a subpena on Sorrell, but it was reported that State Senator Tenney, who is Chairman of the California State Un-American Activities Committee appeared before the United States House Committee on Un-American Activities and testified that Sorrell was a Communist Party member. At that time the House Committee indicated that it would call Sorrell to testify at a Committee Hearing which was to be held in Washington, D. C., sometime in January. Hearings conducted by the House Committee were being held behind closed doors, but sources believe they were conducting intensive inquiries into the film industry.

As of December 10, 1946, the producers still refused to open negotiations with the Conference of Studio Unions unless the latter assured them that it would act to prevent violence, that the Conference of Studio Unions would assure them that that they would accept the AFL jurisdiction over this strike, and would abide by their July agreement not to ask for additional wage increases.

The mass trial of over 800 pickets opened in Los Angeles on December 11, 1946. Warner Brothers studios reported minor vandalism when unidentified individuals attempted to chop open a cable of over 200 telephone lines at their studio.

Fifteen members of the Studio Carpenters Union asked the Federal Court in Los Angeles to issue a declaratory judgment. This action was described as unprecedented legal action to settle jurisdictional disputes. These men allege in their complaint that they are unable to work at their accustomed jobs because of a jurisdictional dispute and named both the IATSE and Conference of Studio Unions as defendants.

According to the Los Angeles press, the Los Angeles Field Division reported on December 13, 1946, that 35 screen set decorators affiliated with the Conference of Studio Unions petitioned the IATSE to grant them membership cards in order that they might continue to work in the motion picture studios. [redacted]

The 14 film union officials and pickets who were indicted on charges of criminal conspiracy on January 7, 1947, entered pleas of not guilty. Sorrell and Mattison in addition to the indictments of criminal conspiracy have been charged with conspiracy to influence and coerce strikers to break an injunction on November 14, 1946.

Meanwhile Municipal Judge Ellsworth Meyer has denied a defense motion for separate trials for each of the 202 film pickets now on trial in Los Angeles and on January 10, 1947, former Congressman Ellis Patterson, who is reliably reported to be a member of the Communist Party, and Ruth Seade, who is known to be a member of the Communist Party, appeared at the City Attorneys office and demanded that the City drop prosecution against the pickets who were arrested in connection with illicit picketing in November of last year.

Charging "unexcusable brutality" and "unwarranted" persecution of film strikers, Allen Heist, Southern California Director of the American Civil Liberties Union, appealed to the police and District Attorney to drop the conspiracy indictment against the strike leaders. Heist also charged that the present mass trials of pickets impinges upon the civil rights of strikers and stated that the resources of the American Civil Liberties Union would be available to those charged with conspiracy and disorder in the current film strike.

Negotiations for the settlement of this strike appear to be deadlocked and the producers have again stated that inasmuch as it is a jurisdictional dispute it can be ended only by action within the AFL.

[redacted]

CONFERENCE OF STUDIO UNIONS

(February 14, 1947 to April 22, 1947)

Confidential Informant [redacted] of Los Angeles reported that the Conference of Studio Unions, under the leadership of Herbert K. Sorrell, a former Communist, is still on strike. He stated that picket lines are still before the studio gates and all attempts to settle the strike so far have failed. He reported that the Conference of Studio Unions, although an AFL bloc, has the sympathies of the CIO and all groups where Communist influence is felt. The World Federation of Trade Unions has been appealed to by Sorrell and unions in France and England have responded. Some of them have refused to handle film in their countries. The same applies, according to [redacted] to South America and Mexico where Communists are strongly entrenched. Vicente Lombardo Toledano, head of the left-wing unions in Mexico and a vice president of the World Federation of Trade Unions, was in Los Angeles during February of 1947, and spoke at a meeting of the Conference of Studio Unions, at which time he promised he would shut down every motion picture theater in Mexico for one day in sympathy with the strike of these Hollywood unions.

The Hollywood Reporter for February 3, 1947, under the heading "Mexican Theater Strike to Aid CSU" stated in part that Vicente Lombardo Toledano, Mexican labor leader, on Sunday night, February 2, 1947, told a C.S.U. mass meeting that he was wiring the Mexican union, the equivalent of the I.A.T.S.E. in the United States, to call a one day strike of all Mexican theaters on the first convenient Sunday, as a means of telling the Mexican public of the Hollywood strike

It stated that Toledano is in Los Angeles attending a meeting of the International Labor Organization and he was quoted as saying that he was "wiring my office in Mexico City to write to all Latin American theater unions requesting them to take similar action." He said if the strike were not settled by May, when the World Trade Federation of which he is a vice president meets in Prague, he would try to have a world wide one day theater "close-down" called. It further stated that a majority of the Screen Actors Guild has gone on record as supporting the Screen Actors Guild's policy and activities of the Board of Directors in the current Hollywood film strike.

It also stated that the Screen Actors Guild leadership was blamed for a lack of moral courage to support the strike in a talk last night by Father George Dunne. He called on the Screen Actors Guild to adopt a policy of refusing to cross picket lines and thus speed the end of the long studio strike.

The Labor Herald for February 6, 1947, stated that the American Labor Delegation from the American Federation of Labor objected to any consideration

of the Hollywood strike on the grounds that it is a strictly jurisdictional strike and it then was emphasized that Toledano's presentation was unofficial.

Regarding the Hollywood situation, Toledano said that he had received a telegram from Hollywood strikers while he still was in Mexico. The strikers asked that Mexican workers refuse to finish work on any films produced in the United States which might be sent to Mexico for completion. His reply was that Mexican trade unions "of course" would not finish any such films sent to Mexico.

It stated that Herbert Woods, a United States worker and an AFL delegate who was presiding, cut short the exchange of positions with a reminder that "Mr. Toledano's declarations had been entirely unofficial" and required no formal action from the group of delegates.

This is the second strike in two years by this group for control of the studio workers. There is no question of wages or hours involved. The present strike is now in its fifth month.

A benefit to raise money for the strikers was held at the Philharmonic Auditorium on February 6, 1947. All those entertainers appearing or sponsoring same have reportedly records of Communist activity or sympathy. The prominent ones were:

Abe Burrows and Irving Reis (Co-Chairmen of the Meeting);
Ivie Anderson (Negress) - singer;
Eve Arden, actress;
Saul Chaplin, son of Charlie Chaplin;
Betty Comden;
Adolph Green;
Howard Da Silva, screen actor;
Anita Ellis, Actors Lab.;
John Garfield, actor;
Peter Lind Hayes, actor;
Dan Seymour;
Paul Henreid, actor;
Al Jarvis, radio entertainer;
Sol Kaplan;
Gene Kelly, actor;
Evelyn Keyes, actress;
Harpo Marx, actor;
Sidney Miller;
Corinna Mura, actress;
Stanley Prager, actor;
Jessie Price, Actors Lab.;
Alan Reed;
Keenan Wynn, actor.

Approximately $6000 was raised.

Agents of the Los Angeles Office attended the show at the Philharmonic Auditorium February 6, 1947, given by the so-called "motion picture stars of Hollywood" for the benefit of motion picture strikers. The program was the usual songs, dances, dialogue, jokes and skits of various sorts. Interspersed, there were several strike scenes where the police were shown "beating up strikers." Usually only one or two strikers were shown as if peacefully picketing, carrying banners or boards on which some slogans were inscribed.

The police, usually several in number, would arrive on the scene and charge the pickets with "conspiracy" to do something and proceed to "beat up" the pickets. At no time did the pickets resist but meekly submitted to the pretended beatings."

There were approximately 3000 persons present. The admission was from $1.00 to $5.00. It is estimated that approximately $2500 to $3000 net was realized from the box office. In addition, a collection was taken. The contributions announced were as follows:

1	$1000.00
2 $500 checks	1000.00
1 $250 check	250.00
1 $200 check	200.00
10 $100 checks	1000.00
3 $50 checks	150.00
12 $25 checks	300.00
20 $5.00 bills	100.00

In addition to the above, a general collection was taken by passing baskets. The total from the collection, including the above mentioned as announced was $3829. It is estimated that the total net from the entertainment was at least $6000 and may have been as much as $7000.

This same informant reported that on the morning of March 3, 1947, Herbert K. Sorrell, alleged Communist leader of the studio strike, was found 150 miles from Los Angeles in the desert where, supposedly, he had been thrown from a car. He was found to have been beaten and scratched; he stated that the night before he had been kidnapped by three men near his home in Glendale, California; that they had threatened to kill him. He had been trussed up and thrown into the car, then taken out into the desert and left there. He said threats to kill him had been made.

This story made headlines all over the country. However, according to a statement made by Ben Martinez, Business Representative of Studio Plasterers, Local 755, who had attended a cocktail party given by the Studio Managers on the evening of March 6, 1947, this story is false. Martinez stated that some of Sorrell's own union members who wanted to go to work had, on Sunday morning, March 2, 1947, gotten into an argument with Sorrell and beat him up pretty badly; that the whole story of the kidnapping was a fake manufactured by Sorrell.

Despite this, the strikers in the studios, aided by all the forces of the Communist Party in Los Angeles County, were to stage a mass meeting to protest

against this "attack on labor" by the Motion Picture Producers and the "gangster-ridden IATSE unions." The mass meeting was to be held at the Olympic Auditorium in Los Angeles on Sunday evening, March 9, 1947. Those billed to speak were the following:

Phillip M. Connelly	Secretary-Treasurer of LAIUC
Ellis E. Patterson	Ex-Congressman
Walter J. Turner	AFL Pressmen's Union (Candidate for School Board)
Joe De Silva	AFL Retail Clerks, Business Agent
Rev. Father George Dunne	Loyola University
Rev. J. L. Castin	Negro Candidate for City Council
Mary McCall, Jr.	Writer
Dalton Trumbo	Screenwriter

The Conference of Studio Unions issued a circular on or about February 10, 1947, entitled "Anti-Labor Injunctions" in which was stated the following in substance:

> "Anti-Labor injunctions are being issued at the request of employers in many parts of the United States, to prohibit picketing, encourage scabbing, break strikes and destroy unions.
>
> "Local injunctions have been ruled out in Federal Court and in 26 states, but not in California."

He further stated that in the current Hollywood dispute, the motion picture employers have obtained court orders and injunctions without any court hearing, often with violence and with mass arrests of more than 1000 peaceful pickets.

It stated that these injunctions aid the employers in their purpose which is to smash those unions now picketing the film studios for the following advantages:

> "1. Workable arbitration machinery to settle all disputes concerning the allocation of work.
>
> "2. Signed contracts covering wages, hours and working conditions.
>
> "3. Return to their job without discrimination of all workers on or respecting the picket lines."

"Variety," for March 10, 1947, under the heading "Six Thousand Hear Sorrell at C.S.U. Rally," stated that approximately 6000 persons turned out last

night at the Olympic Auditorium to hear Herbert K. Sorrell recount the story of his recent kidnapping and beating.

It stated that those attending the mass meeting voted to send telegrams to Senator Robert A. Taft and Representative Fred A. Hartley, Chairmen of the U. S. Senate and House Labor Committees, protesting proposed legislation outlawing the closed shop and collective bargaining and what were called "restrictive amendments" to the Wagner Act. Other telegrams were sent to Mayor Bowron, the District Attorney, and the City Attorney of Los Angeles, demanding dismissal of the mass trials, apprehension of Sorrell's assailants, and an end to the violence which has characterized the strike.

In addition to Sorrell, the following persons addressed the meeting:

Ellis E. Patterson (former Congressman)	
Walter J. Turner	Father George Dunne
Rev. Jonathan Castan	Averill Berman
Phillip M. Connelly	Dalton Trumbo

This informant, who was again contacted between April 9 and 11, 1947, reported that there was no evidence of a settlement of the strike, which is not over wages or hours but is completely one for Communist control of the Studio Unions.

CONFERENCE OF STUDIO UNIONS
(April 22, 1947 - May 24, 1947)

Confidential Informant [redacted] of the Los Angeles Office reported during the first part of May, 1947, that this Communist-controlled bloc of Studio Unions still remains on strike and maintains picket lines before the motion picture studios. He stated this strike is now in the eighth month. He indicated the motion picture producers are attempting to bargain with the strikers but so far nothing has resulted. He also stated that the usual forces influenced by the Communist movement still support the strike.

II. COMMUNIST INFILTRATION OF INTELLECTUAL GROUPS

The Communist Party "Directive" of 1935 directing penetration of the motion picture industry included also specific directives to concentrate on the so-called intellectual group including directors, writers, artists, actors, actresses and highly paid technicians. Reportedly the purpose of this control is to utilize the motion pictures as a powerful instrument of propaganda and to cause the production of pictures which will serve the interests of the foreign policy of the Soviet Union throughout the world. While there has been an immense program of infiltration into the studio labor unions, it is, nevertheless, among the "intellectuals," particularly the writers, directors, actors and artists, or the so-called cultural field, where most progress has been made and where Communist sympathy and influence is the strongest and most far-reaching. As is frequently the case in handling such groups, the Communist strategy was to work through the use of front organizations which were not openly identified with the Communist Party, but which were nevertheless controlled by the Party through the official membership.

In 1930 the International Union of Revolutionary Writers held a convention in Kharkov, Russia, under instructions from the Communist International. This International Union of Revolutionary Writers was responsible for the ultimate formation of the League of American Writers in the United States. Many of the writers now employed in the Hollywood Picture Industry were schooled in the organization which sprang from this Congress and those writers who were so schooled are reportedly still carrying on for the Communist Party. At about the same time, that is in 1930, another organization was set up in the Soviet Union known as the International Union of Revolutionary Theater. This likewise was the parent of a multitude of sub-organizations in the United States called Workers Theaters, Theater Groups, Little Theaters, etc. It is reported that all of these projects were under the firm control of the Communist Party. The first organization formed as an outgrowth of the International Union of Revolutionary Theaters was the League of Workers Theater created in New York about 1932. In 1934 its name was changed to New Theater League. [redacted]

New Theater League

The New Theater League set up a National Executive Board in 1935 composed of theatrical representatives in the writing and directing fields throughout the United States. Among the individuals who have been associated with the New Theater League in executive positions and who are now in Hollywood carrying on its activities are Herbert Kline, director; John Howard Lawson, writer; Albert Maltz, writer; Langston Hughes, writer; Clifford Odets, writer; Jay Leyda, director; Viola Brothers Shore, writer; Lester Cole, writer; Lillian Hellman, writer; Herbert Biberman, director; Frank Tuttle, director;

J. Edgar Bromberg, actor; Donald Ogden Stewart, writer, and Lionel Stander, actor. All of these persons have been identified as members of the Communist Party. [redacted]

Contemporary Theater, Incorporated

As a part of the Communist Party program and under the auspices of the New Theater League, there was set up in Hollywood an organization known as Contemporary Theater, Incorporated. Its aims and purposes were "devoted to the production of the best available plays dealing with the struggles and conflicts of our times." This organization was responsible for the production of such plays as "Peace on Earth" by George Sklar and Albert Maltz, Communist Party members; "Sailors of Cattaro" by Frederick Wolfe, which portrayed a revolutionary uprising; and "Waiting for Lefty," "Awake and Sing," "Paradise Lost" and "Until the Day We Die," all by Clifford Odets, a Communist Party member. Among the Hollywood sponsors of Contemporary Theater, Inc., were Dorothy Parker, writer; Herman Schumlin, director; Herbert Biberman, director; Dudley Nichols, writer; Donald Ogden Stewart, writer; Lionel Stander, actor; Frederick March, actor; Florence Eldridge, actress; James Cagney, actor; Lewis Milestone, director; John Howard Lawson, writer; Clifford Odets, writer, and Frank Tuttle, director. All of these persons have been reported as Communist Party members or as members of recognized Communist Party front organizations.

Contemporary Theater, Inc., had a comparatively short life. This was not because of a lack of interest, but rather because it discovered that a simpler and easier way to get the Communist propaganda plays before the public was to utilize the WPA Federal Theater Project for their purpose. However, in 1939 the Federal Theater Project was eliminated from the Work Projects Administration due to alleged Communist control. Therefore the same Hollywood group which was instrumental in creating Contemporary Theater, Inc., again reverted to setting up its own theater group and formed the Hollywood Theater Alliance. [redacted]

Hollywood Theater Alliance

This organization reportedly followed the usual formula of a Communist front group. Within a few months after its creation the Non-Aggression Pact between Stalin and Hitler was announced and the effect on the organization was immediately apparent. From a position of support for democracy and the popular front, the organization changed to one of isolation, opposition to lend-lease, opposition to the Selective Service Act and complete support of the Communist Party line.

The first show produced by the Hollywood Theater Alliance was "Meet the People," which followed the Communist Party line completely. It sneered at preparation for national defense and contained cleverly satirized propaganda aimed at preventing aid to Great Britain and in a general sense upheld the position of the Communist Party in its attitude toward war at that time.

At the present time the Hollywood Theater Alliance is inactive.

Most of the writers and intellectuals responsible for the organization have become active in the Hollywood Writers Mobilization or other front groups which are now very patriotic. During the period of the Hollywood Theater Alliance for the duration of the Stalin-Hitler pact, August 1939 to June 1941, it was extraordinarily successful.

Hollywood Anti-Nazi League

This organization was one of the most outstanding in the series of Communist front organizations set up in Hollywood. It appealed to the large Jewish population in Southern California on the basis of fighting Hitlerism and drew financial support from the producers of motion pictures on that program. Among the original founders of the Hollywood Anti-Nazis League are Donald Ogden Stewart, writer; Dorothy Parker, writer; Gloria Stuart, actress; Herbert Biberman, director; Frederick March, actor; Viola Brothers Shore, writer; Gail Sondergaard, actress, and Alan Campbell, writer. All of these persons have been reported to be Communists or Communist sympathizers. Following the Stalin-Hitler Non-Aggression Pact and the consequent change in the Communist Party line from opposition to Fascism to a program of general isolation, the Hollywood Anti-Nazi League was "liquidated." It then became the Hollywood League for Democratic Action.

Hollywood League for Democratic Action

The program of the Hollywood League for Democratic Action was just the reverse of the Hollywood Anti-Nazi League, although the same people were in control of both organizations. Its officers and members included practically the same persons who had previously been members of the Hollywood Anti-Nazi League. As stated above, many of these persons are known Communist Party members and in addition, many others, although not definitely identified with the Communist Party, are members of numerous Communist front organizations.

The organization gradually drifted out of the picture with the coming of the American Peace Mobilization.

American Peace Mobilization

This was a nationwide group set up in accordance with the Communist Party line of opposition to all national defense measures and the participation by the United States in "the imperialist war." The leading figure in the Hollywood area was Herbert Biberman, a director who has been identified as a Communist Party member. Known Communists associated with the group in the Hollywood area were Sam Ornitz, John Howard Lawson, Donald Ogden Stewart, Dalton Trumbo, Michael Blankfort, Frank Tuttle and Guy Endore. Many other Hollywood "intellectuals" were reported to be associated with this group whose activities as a Communist Party front group are well recognized.

Hollywood Democratic Committee

The Hollywood Democratic Committee was set up in January, 1943.

Its announced purpose was the formation of an association of voters in the motion picture community to support "victory legislation" and "victory candidates." It included a number of writers, directors and actors who had previously been identified with other Communist front or Communist controlled labor groups. [redacted]

Joint Anti-Fascist Refugee Committee

Over the years from 1937 on, during the period of the war in Spain, numerous Communist front groups had been formed to assist the Communist cause in Spain. Prominent among these were the Medical Bureau to Aid Spanish Democracy, Spanish Refugee Relief Campaign, Spanish Refugee Ship Mission, Friends of the Abraham Lincoln Brigade, Hollywood Committee for Writers in Exile and the United American Spanish Aid Committee. These groups had found membership and support among the intellectual colony in the Hollywood area. The remnants of all these groups were consolidated together with the formation of the Joint Anti-Fascist Refugee Committee. The organization is reportedly completely Communist dominated and is said to be interested only in those refugees whose political opinions coincide with those who are in control of the committee. A check of the personnel and those in charge and active in the organization shows the same names and control that have been observed in the other Hollywood front organizations. Prominent among them are Phillip Merivale, Robert Rossen, Tamara Geva and Lion Feuchtwanger. [redacted]

League of American Writers

The Hollywood chapter of the League of American Writers is of importance because operating through its members who are firmly intrenched in the motion picture industry, it is reported to exercise an insidious influence over the type of picture produced. An examination of propaganda type pictures reflects that in almost every case the writer or writers, and in many cases the directors, are persons who have been identified as members of the League of American Writers.

The parentage and control of the League of American Writers by the Communist Party is a matter of record. In 1930 a congress of so-called revolutionary writers was held in Kharkov, Russia. An International Union of Revolutionary Writers was formed to cooperate in all countries outside the borders of the Soviet Union. The basic purpose of this union was to organize intellectuals, particularly writers, in all countries, indoctrinating them with the philosophy of Marxian Communism and to create cultural organizations for the defense of the Soviet Union. There had already been set up in the largest cities of the United States, groups of writers, artists and intellectuals called John Reed Clubs, named after John Reed, the Communist Party revolutionary. In January, 1935, a Congress of John Reed Clubs was held in New York City called the First American Writers Congress. As an outgrowth of this Congress the League of American Writers was formed. The National Council of the League of American Writers then affiliated with the International Union of Revolutionary Writers with headquarters in Moscow. Thus through the action of its National Council the League in America became an affiliate of

this international revolutionary organization which has always been under the control of the Communist Party of the Soviet Union.

In approximately 1935 the Hollywood chapter of the League of American Writers was formed. Its purpose was to include those writers who were employed in the motion peiture industry in order to concentrate more effectively on the production of motion pictures. Headquarters were set up in Hollywood and the organization has functioned steadily since its formation. Among the known Communist Party members or Communist sympathizers affiliated with the Hollywood chapter of the League of American Writers are Guy Endore, Morton Grant, Paul Jarrico, John Howard Lawson, Waldo Salt, Viola Brothers Shore, Tess Slessinger, Donald Ogden Stewart and Dalton Trumbo.

The Hollywood Chapter of the League of American Writers has as an organization followed the Communist Party Line ever since it was established. It is reported that this organization has now reached such a position of power and influence in the industry that it can be said that it practically dominates the cultural section of the motion picture industry. It is said that the entire record of the Hollywood chapter, as well as the record of the national organization of the League of American Writers, shows conclusively that the Communist Party completely dominates and controls both groups.

As of February, 1944, it has been reported that a number of individuals who were formerly members of the American League of Writers and who were engaged only in writing, have now been promoted to the position of directors or producers. Among these are Robert Rossen, Director at Warner Brothers; Norman Corwin, Associate Producer at MGM, Vincent Sherman, Producer-Director at Warner Brothers; Dore Schary, Producer at RKO; Clifford Odets, Producer at Warner Brothers; Sidney Buchman, Producer at Columbia; Sheridan Gibney, Producer at Paramount; Julius and Phillip Epstein, Producers at Warner Brothers; Arthur Schwartz, Producer at Warner Brothers, and E. Y. Harburg, Producer at MGM.

Hollywood School for Writers

The Hollywood School for Writers is a subsidiary of the Hollywood Chapter of the League of American Writers and is said to be a transmission belt whereby budding writers and those who have ambitions to become writers are developed along the political lines followed by the League of American Writers and conditioned for eventual membership in the League and the Communist Party. The School for Writers was established in October, 1939 by the Hollywood Chapter of the League. A careful check on all instructors and lecturers who have appeared before classes in the last two years shows that there has not been one who has not been identified either as a Communist Party member or as a member of recognized Communist front organizations.

Hollywood Canteen

The Hollywood Canteen is a project set up and operated by the various labor unions and guilds connected with the motion picture industry in

Hollywood. As the name implies, and as stated in its literature, the purpose of the canteen is to furnish entertainment and recreation for men now serving in the Armed Forces of the United Nations. The organization is incorporated under the laws of the State of California as a non-profit organization.

The movement to establish this canteen began in August, 1942, and was a proposal of a group within Local 47, American Federation of Musicians. Of the individuals active in creating the canteen, J. K. Wallace, Carroll Hollister and Sam Alberts, are all members of the Communist Party. There immediately became affiliated in the movement a number of labor organizations attached to the Conference of Studio Unions, which is Communist dominated. With the exception of the American Guild of Variety Artists, all the groups active in the formation of the Hollywood Canteen are reported to be under Communist influence. Following the formation of the canteen, however, practically every union in the motion picture industry became affiliated with it.

The present officers include Bette Davis, President; Carroll Hollister, Vice President; John Garfield, Vice President, and J. K. Wallace, Vice President. Hollister and Wallace have been identified as Communist Party members and Garfield has been associated with numerous Communist front groups. A number of individuals on the Board of Directors and on the Executive Committee of the Hollywood Canteen are reported to be either Communist Party members or members of recognized Communist front groups.

It is reported that there is little doubt that the inspiration for the creation of the Hollywood Canteen originated in Communist circles. It is also said that there is no doubt that Communist dominated individuals have much to say about the conduct of the canteen. However, owing to the fact that so many organizations and persons not sympathetic to the Communist cause are also interested in the work of the canteen at the present time, there has not been any definite attempt at propaganda or other Communist activities.

Cinema Post American Legion

Information has been received that in June, 1943, an effort was made by Communist individuals in Hollywood labor groups to form a post of the American Legion to be known as the Cinema Post. Norval D. Crutcher of Film Technicians Local 683, was the leading figure in the organizational campaign. Crutcher, as mentioned above, was a member of the Communist Party. Approximately forty prospective members were obtained for the Cinema Post and it was reported that a temporary charter was issued by the Los Angeles County Council of the American Legion. It was reported that the purpose in setting up this post was to obtain an American Legion group which would counteract the critical action of the American Legion generally toward Communist propaganda pictures. The formation of this post was not successful due to the fact that the national headquarters of the American Legion withdrew the temporary charter which had been granted and refused to issue a permanent charter.

Actors Laboratory

As of February, 1944, it has been reported that a school was opened in the Santa Monica Junior College to train enlisted men of the U. S. Army in the show business. This school was established in December, 1943, under the supervision of the Army Special Service Forces, Ninth Service Command, and contained a selected group of 500 enlisted men from eight states who were to be instructed in the various types of entertainment to be presented to the Armed Forces.

Information has been received that the principal instructors in this school were persons who were members of, or instructors in, the Actors Laboratory. It is reported that the Actors Laboratory is an organization set up by a number of known Communists and persons affiliated with Communist Party front organizations in the motion picture business for the estensible purpose of teaching motion picture acting. In reality, it is reported to indoctrinate those who attend meetings or classes with Communist philosophy. Among the reported Communist Party members connected with the Actors Laboratory are Helen Levitt, David Hellweil, Phil Brown, Roman Bhonen, J. Edward Bromberg, Morris Carnovsky and Jules Dassin. Among the persons reportedly acting as instructors in the laboratory who are reported to be Communist Party members were Irving Reis, Frank Tuttle and Gloria Stuart.

Hollywood Democratic Committee

This committee, as of May, 1944, is described as very active and has exerted considerable influence in the political field in California. It commenced its activities in July, 1943 under the leadership of John Howard Lawson, a writer who is a known Communist Party member. It is not, as the name might imply, officially a part of the Democratic Party. It is a separate group composed in the main of known Communists and members of Communist front groups. Its activities thus far have been devoted principally to publicity for its favored candidates, violent attacks on those with whom it is not in agreement and attempts to high pressure Congressmen and other legislators to adopt legislation favored by the Communist Party. It reportedly was raising the sum of $50,000 to be used in the primary elections in California in May, 1944. As of that time it claimed a membership of over 1,000 and a mailing list of 2,500. Among the persons associated with it are Helen Gahagan Douglas, John B. Hughes, H. K. Norton, Albert Maltz, Rita Hayworth, Virginia Bruce, Olivia de Havilland and Rex Ingram. All these persons are known to have supported Communist fostered causes in the past. It is reportedly following the Communist Party line as laid down by Earl Browder in May, 1944, to work within Democratic processes to carry out the Communist Party doctrines. It is said to be the political spearhead of the Communist Party in Hollywood as of May, 1944. [redacted]

Screen Writers Guild

This organization, which has been described as one of the most strictly Communist dominated groups in Hollywood, has been very active in recent months. It has led the attack on the Motion Picture Alliance for the Preservation of American Ideals. The latter group is an anti-Communist organization. John Howard Lawson, a Communist writer and a member of Screen Writers Guild, has been the leading figure in using the S. W. G. as the focal point for the attack on the Motion Picture Alliance. [redacted]

Motion Picture Alliance for the Preservation of American Ideals

This organization was formed in February, 1944, by a number of prominent writers, directors and actors and said to be opposed to the Communist influence in the motion picture industry. A number of anti-Communist labor leaders are also affiliated with the M. P. A. The officers of the organization include:

Sam Wood, President
Walt Disney, Vice-president
George Bruce, Executive Secretary
James K. McGuinness, Chairman of the Executive Board

Prominent motion picture figures who have spoken before this group and have indicated sympathy for its anti-Communist aims include Clark Gable, Gary Cooper and Mrs. Lela Rogers, mother of Ginger Rogers.

The M. P. A. has been the subject of vigorous attacks by the Communist apparatus which reportedly has lined up all Communist controlled unions, guilds

front organizations to contact it. It has been the subject of a vicious smear campaign by the Communist elements and has been accused of being anti-[redacted] anti-Semitic and opposed to the progress of the war.

[redacted]

Hollywood Writers Mobilization

It is [illegible] one of the four outstanding Communist front organizations in Hollywood. It was created by the League of American Writers, a Communist front group, late in 1941. The League of American Writers had become so well known as a Communist front group that it was considered necessary to create a new organization. The Hollywood Writers Mobilization did not bear the stigma of having guessed wrong at the time of the Nazi invasion of Russia in 1941. Its announced purpose was all aid to the defense of the United States and the progress of the war. Practically all the leading figures [illegible] are members of the Hollywood Writers Mobilization. A large number are Communist controlled [illegible] affiliated with the group. Among the latter is the Screen Writers Guild which in May, 1944 reportedly contributed $25,000 to the Hollywood Writers Mobilization to carry on its work. The chairman of the H. W. M. is Robert Rossen, a director and producer who is known to be a member of the Communist Party in Hollywood.

[redacted]

Peoples Educational Center

The Peoples Educational Center was formerly known as the Hollywood Writers School which is mentioned earlier in the memorandum as an offshoot of the League of American Writers. It changed its name following the announcement by Earl Browder on January 10, 1944 that the Communist Party would cease to be a political party but would become an educational organization. As this school is conducted and almost solely identified with the motion picture industries and as all instructors are from that source, the influence and prestige of the motion picture industries are thus bestowed upon the school. Most courses taught have to do with screen writing, acting, directing, radio writing and kindred subjects and are closely tied to the motion picture industries. Some well known Communist Party members who act as instructors in the Peoples Educational Center are Alvah Bessie, screen writer; Edward Biberman, screen artist; Revels Cayton, Negro Communist Party functionary; Guy Endore, screen writer; Morton Grant, screen writer; Joris Ivens, screen director; Dorothy Tree, screen actress; Frank Tuttle, screen director; A. Lal Singh, Hindu editor of "India News"; Charles J. Katz and Ben Margolis, attorneys. It is reported that the purpose of this school is the dissemination of Communist propaganda and that it operates as a valuable transmission belt for the Communist Party.

Hollywood Writers Mobilization

In June, 1944, it was reported that the Hollywood Writers Mobilization would produce a number of documentary films for the Overseas Branch of OWI. This arrangement reportedly was made through Robert Riskin, Chief of the Overseas Bureau of Films for OWI, a former motion picture producer in Hollywood who was a member of the League of American Writers and a close associate of John Howard Lawson and Robert Rossen, both of whom are Communist Party members. Rossen is Chairman of the Hollywood Writers Mobilization.

An article in the "Peoples World," West Coast Communist news organ, dated June 9, 1944 indicated that a Committee of the Hollywood Writers Mobilization would have responsibility for writing and producing all documentary films for overseas distribution. Among those named as participating in this program are: John F. Cohee, Professor Franklin Fearing, Philip Dunne, Robert Rossen, James Hilton, Charles Brackett, Marc Connelly, Howard Estabrook, Frances Goodrich, Albert Hackett, John Houseman, Talbot Jennings, Howard Koch, Emmett Lavery, John Howard Lawson, Mary McCall, Jr., Allan Rivkin, Allan Scott and Harry Tugend. Of the above individuals, Cohee, Rossen and Lawson are known to be members of the Communist Party and extremely active. All of the other individuals have been associated with one or more Communist Party front groups and most of them were members of the League of American writers, an organization which was completely Communist dominated and controlled.

It has also been reported as of June, 1944 that the following labor unions in Hollywood are cooperating with the Hollywood Writers Mobilization. All of these unions are described as Communist controlled.

Screen Writers Guild
Radio Writers Guild
Independent Publicists Guild
Screen Story Analysts Guild
Screen Publicists Guild
Los Angeles Newspaper Guild [redacted]

Hollywood Democratic Committee

As of June, 1944 this Committee was described as the spearhead of the attack on Congressman John M. Costello, a member of the Dies Committee, who ran for renomination in the 15th Congressional District in California. Costello was defeated. Nominated in his place was one Hal Styles, a radio commentator, who is reported to have followed the Communist Party line. The Hollywood Democratic Committee announced that it had raised a sum of $50,000 to be used in the local campaign. It is reported that the efforts of this Committee were coordinated with all other Communist controlled organizations directly and indirectly connected with the motion picture industry. The Hollywood Democratic

Committee is described as the leader in political action in the Hollywood community. Among candidates who were supported by the Hollywood Democratic Committee and who were successful were: Helen Gahagan Douglas, wife of actor Melvin Douglas, who secured the Democratic nomination in the 14th Congressional District; Ned Healy, Democratic nominee in the 13th Congressional District; Ellis E. Patterson, Democratic nominee in the 16th Congressional District. Reportedly, all three of the foregoing individuals had the unqualified support of the Communist Party in connection with their elections.

Two members of the Executive Board of the Hollywood Democratic Committee received nominations for the State Assembly in California. These individuals were Albert Dekker and Lucille Gleason, both of whom are reported to be active in Communist front groups. [redacted]

Motion Picture Alliance for the Preservation of American Ideals

An intensive campaign is still in progress on the part of the Communist Party to attack the MPA. A group of 38 Hollywood organizations, including a number of Communist dominated union locals and guilds, have taken the lead. This group is referred to by the Communists as "The 38 Guild." Under the leadership of John Howard Lawson and Dalton Trumbo, both known members of the Communist Party, plans were made for a large mass meeting to be held in the middle of June or early in July to attack the MPA. Lawson is definitely the directing force of the anti-MPA movement, according to reliable informants. It was planned that this meeting should be used to start a concerted campaign against the MPA and to show it as a menace to the entire movie industry and as one which would affect the pocketbooks of every person in the industry. The issue of Communism was to be avoided and it was planned that the MPA would be attacked on the ground that it was a danger to the movie industry as a whole.

It has also been reported that this group of motion picture studio unions held several meetings and set up a planning committee to devise a modus operandi for spearheading the attack on MPA. John Howard Lawson is also known to be advising and directing the strategy of this group. Informants report this group contemplated adoption of the name, Hollywood United Film Front (HUFF), and that it appears to be a Communist front group in the making.

Latest information is that the mass meeting mentioned above was to be held at the Hollywood American Legion Stadium June 25, 1944, for the purpose of putting the MPA out of existence.

Hollywood Writers' Mobilization

On July 5, 1944, an election of officers of the HWM was held with the following results:

Emmett Lavery - Chairman, replacing Robert Rossen.
Dr. Franklin Fearing, Professor of Psychology at U.C.L.A. - First Vice Chairman.
W. F. (Bill) Blowitz, Hollywood Publicist - Second Vice Chairman.
John Houseman, Screen Writer - Third Vice Chairman.
Abram S. Burrows, Screen Writer - Treasurer.
Howard Estabrook, Writer and Associate Producer - Secretary.

Of the above listed officials, Blowitz and Burrows have been identified as Communist Party members and all of the others have been affiliated with one or more Communist Party front groups. Of interest in connection with Lavery's election as Chairman is the fact that John Howard Lawson, leading Communist in Hollywood, conferred with Robert Rossen, former Chairman of the HWM and known Communist Party member, prior to the elections. At this time Rossen stated that he had held office for three years but that there was some objection to him and upon the suggestion of Lawson it was agreed that he would decline to run. Lawson is reported to have believed this to be a good idea in order that Rossen might devote himself to the overseas film work of OWI.

In furtherance of the plan whereby the Hollywood Writers' Mobilization will direct and produce documentary films for overseas use by OWI, it is reported that in July, 1944, Phillip Dunne, former Hollywood screen writer and next in authority to Robert Riskin of OWI, appeared in Hollywood to complete arrangements for the production of these pictures by the HWM. On July 7, 1944, Dunne spoke before a meeting of the HWM at the Beverly Hills Hotel, outlining the program and stating its objectives. Also speaking at this time were Albert Maltz and Robert Rossen, both prominent in the Hollywood writing field and both members of the Communist Party.

An editorial board was set up to direct the writing of the scripts for the Overseas Branch of OWI. The following known Communist Party members are on this board: John Howard Lawson, Robert Rossen, Sidney Buchman, and Meta Reis. All of the remaining members of this board have been identified with one or more Communist front groups. [redacted]

Council of Hollywood Guilds and Unions

In June, 1944, the Communist attack on the MPA crystallized in the formation of a group known as the Emergency Committee of Hollywood Guilds and Unions. This organization was composed of seventeen Hollywood labor organizations, many of which are reported to be Communist dominated. The so-called Emergency Committee arranged for a mass meeting to be held June 28, 1944, in Hollywood for the purpose of attacking the MPA. Approximately 1,000 persons attended this meeting during the course of which the MPA was bitterly attacked as anti-Semitic, anti-Roosevelt, and anti-labor. Prominent speakers at the meeting were Walter Wanger, motion picture producer; James Hilton, prominent writer and member of the Screen Writers Guild; Sidney Buchman, producer of Columbia Studios and Herbert K. Sorrell, President of the Conference of Studio Unions. Buchman is a Communist Party member and Sorrell is a former member. At this meeting it was decided that a permanent group should be formed to combat the attacks brought by MPA and others in the movie industry. This group will be known as the Council of Hollywood Guilds and Unions. The Los Angeles Office has indicated that this is a new Communist front group.

Motion Picture Alliance for the Preservation of American Ideals

As of July, 1944, the MPA continued to be the only organized opposition to Communist activity in Hollywood. It remained the target for attack by the Communist element. Reportedly the Communists, having failed in their first tactic of attempting to force the producers and heads of the industry to eliminate the organization on the grounds that it would "disrupt the industry," have now changed tactics and are carrying on the fight with the organized labor groups. Informants report that it appears possible that the Communists will foment a labor war in the industry by misrepresenting to the workers that the MPA is "a tool of reactionary interests" designed to disrupt the labor unions and destroy their gains in the industry.

Peoples' Educational Center

This organization, which has been described above as a continuation of the old Hollywood Writers' School, continues to be active as a so-called labor school in the Hollywood area. On an advertising list of sixteen instructors appear the names of five persons who have been definitely identified as Communist Party members. These are: Abram S. Burrows, Edward Dmytrik, Charles Morton Grant, William Shore, and Michael Uris. When this venture was first set up, many local labor unions affiliated with it because it was reported to them as a labor school. However, it is reported that some unions have already withdrawn when they learned it was a Communist propaganda center. On July 8, 1944, the California A. F. of L. State Federation of Labor

"unanimously repudiated" this so-called Educational Center as not being a "bona fide" labor school and so have notified all local unions belonging to the Federation. [redacted]

Cinema Post American Legion #561

The charter for this post was installed on April 1, 1944, after much opposition from local organizations and individuals. The opposition reportedly was caused by the evident Communist influence over those arranging for the charter.

In connection with the Communist activity in the American Legion, Los Angeles informants report that in September, 1943, an organization called National Conference of Union Legionnaires was formed, the purpose of which was to "neutralize the legion in labor disputes." Charles Vencil of Los Angeles was elected President of this group and Dr. Robert Ziegler of Los Angeles was elected Regional Vice President. Informants report that the National Conference is distinctly a Communist effort and stems from Communist Party activity. [redacted]

American Committee of Jewish Writers, Artists and Scientists - Hollywood Chapter

As of July, 1944, it was reported that a group met at the home of I. H. Prinzmetal, investigator for the Hollywood anti-Nazi League and Attorney for M.G.M. Studios, and set up an organization with the above title. The purposes of the group were outlined as "problems of Jewish unity, cultural relations with world Jewry, cooperation with World Jewish Congress in Palestine, and the Jewish Anti-Fascist Committee for Moscow." The meeting reportedly was almost completely composed of persons connected with the Hollywood Motion Picture Industry, all of whom have been connected with Communist Party activity. Known Communist members at the meeting were Albert Maltz, Paul Jarrico, Jack Moss, Eva Shafran, Director of the Communist Workers' School, and Abraham Maymudes of the International Workers Order (IWO). Los Angeles informants report the new organization is apparently a Communist front group.

Hollywood Writers' Mobilization [redacted]

As reported in July, 1944, the Hollywood Writers' Mobilization effected an arrangement with the Office of War Information for the production of several documentary films. In August, 1944, an article in the Hollywood "Daily Variety" indicated that a number of these films to be produced in the near future would deal with postwar and international planning as well as air cadet recruiting and Red Cross campaigns. Details concerning the films planned are being set out in Section IV of this memorandum. [redacted]

Actors' Laboratory

In August, 1944, the Actors' Laboratory was reported to be completely Communist controlled and to constitute an important factor in the Communist apparatus in the Hollywood motion picture industry. An article appearing in the Los Angeles Times for August 10, 1944, reported that a troop of seven players, the first of four such groups to be provided by the Actors' Laboratory, had left for England to begin a six-month tour for the entertainment of Army service personnel. Of the seven individuals, three were reported to be known Communist Party members, namely, Art (Arthur) Smith, Ned Glass, and Mary Jo Ellis. [redacted]

Council of Hollywood Guilds and Unions

In August, 1944, it was reported that two additional unions had joined this Communist front group, namely, the Screen Actors' Guild, A. F. of L., and the American Federation of Musicians, Local 47, A. F. of L. These two unions are described as two of the most powerful in Hollywood. Both include a number of known Communist Party members. It was reported that the purpose of the Council is to furnish a front for the Communists within the Hollywood labor unions. [redacted]

Hollywood Democratic Committee

In August, 1944, it was announced that on September 15, 1944, a daily newspaper would enter the Hollywood publications' field to be sponsored by the Hollywood Democratic Committee. Los Angeles informants reported that it can be safely assumed that this publication will also be a Communist propaganda organ since the Hollywood Democratic Committee itself is a Communist front group. [redacted]

General Political Activity of Cultural Groups

As of August, 1944, it was reported that the principal Communist activity and propaganda in the motion picture industry is directed toward the coming national and local elections. The activity of Hollywood Communists was reported to consist largely of their work through Democratic Committees, Trade Union Committees, Cultural Groups, Hollywood Writers' Mobilization, Screen Writers' Guild, and all other front organizations, in supporting certain candidates for office at the coming fall elections.

Hollywood Democratic Committee [redacted]

Informants have advised that this front organization has now become the most important political group in Southern California due to its connections with the motion picture industry and the prestige derived therefrom and due to the further fact that it has enrolled within its membership many

prominent persons and well-known writers. It has announced that it will launch a campaign of publicity for its program within the next sixty days, utilizing the talents of its membership as writers, speakers and workers. On September 6, 1944, the Hollywood Democratic Committee held a meeting, the purpose of which was stated to be "to mobilize writing talent for the election campaign." Among those at this meeting were Donald Ogden Stewart, Dalton Trumbo and Olivia de Havilland. Stewart and Trumbo are known Communist Party members and Olivia de Havilland has been associated with numerous front organizations. It was reported that 143 writers of the motion picture industry endorsed this meeting and of this group, 76 writers are reported to have records either of Communist Party membership or activity in various Communist front organizations. Reportedly the writers affiliated with this group will offer their services to the CIO Political Action Committee or to the United A. F. of L. Political Action Committee.

[redacted]

Hollywood Free Press

It has been reported that the Hollywood Democratic Committee on September 15, 1944, will commence publication of a daily newspaper which, it is stated, will have a circulation of 500,000 in Southern California. The paper will be under the supervision of the HDC and allegedly will be called the Hollywood Free Press. A meeting was held August 28, 1944, in Hollywood to consider material available for the first issue of this paper. Among known Communists present at this meeting were Dalton Trumbo, George Pepper and Eddie Blum. A special edition of the paper was planned in connection with the campaign to elect Styles and Healy to Congress in the Los Angeles area.

Council of Hollywood Guilds and Unions

Informants advise that this organization has now grown to such size that it has enrolled 21 of the most important key unions in the motion picture industry. Although it is composed mainly of unions affiliated with the American Federation of Labor, it contains several independent cultural unions such as the Screen Writers' Guild. During August and September, 1944, it has taken into its membership the Screen Actors' Guild and Studio Utility Employees' Local 724. These two unions are said to represent some 12,000 members. Informants advise that the Council is well on the way to achieving domination of the Hollywood Motion Picture Labor Unions, which has been a program of the Communist Party for some time.

The Council issued a 34 page booklet attacking the Motion Picture Alliance for the Preservation of American Ideals and mailed the booklet to every union and political organization throughout the United States. It was reported that 10,000 copies were printed. The content is said to be a most violent attack on the MPA, accusing it of having been sympathetic to the DAB and implying connections with Father Coughlin, the Christian Front, the KKK, Gerald L. K. Smith, Joe McWilliams, and the individuals now on trial in Washington, D. C. for sedition. The address shown in the booklet

as the headquarters of the Council is 1655 North Cherokee Avenue, Hollywood, California, which is the address of the Screen Writers' Guild, a completely Communist-dominated union.

Cinema Post #561, American Legion

In September, 1944, it was learned that as of August 1, 1944, a permanent charter was issued to this Post of the American Legion. As stated earlier in the memorandum, considerable opposition had been encountered; however, a temporary charter had been issued at this Post in December, 1943, and an investigation had been made by one George Contreras, a Deputy Sheriff and Legionnaire in Los Angeles, to determine the validity of charges of Communist control. Contreras allegedly made a favorable report to the national headquarters and an installation ceremony was held on or about April 1, 1944, which resulted in the granting of a permanent charter. The persons chiefly active in this group have been Norval Crutcher, Robert Lester alias Robert Watson Leicester and Don King. King and Crutcher are known to have been Communist Party members and Lester has been associated with numerous Communist movements. However, at the present time none of these individuals hold important offices in the Post.

Writers for Roosevelt

A Daily Worker article for September 16, 1944, reported formation of the above organization for the purpose of securing election of Roosevelt. The sixteen members of the main executive committee included Dalton Trumbo, Guy Endore, Edward Blum and Edward Eliscu, all of whom are Communist Party members. Members at large of the Committee included Julius and Phillip Epstein and Paul Trivers, reported to be Communist Party members. It is said that the group is affiliated with the Hollywood Democratic Committee.

General

During the latter part of September, and during the month of October, 1944, a number of the Communist front groups, including the Joint Anti-Fascist Refugee Committee, the Hollywood Writers Mobilization, the Peoples Educational Center, the Hollywood Women's Council, etc., dropped all other activity and concentrated on the election campaigns. Their purpose was to work for the election of those candidates who were backed by the CIO Political Action Committee, and with two exceptions those candidates were also supported by the United A. F. of L. Political Action Committee. The exceptions were the candidacy of Hal Styles for Congress in the 15th District in California, and Ned R. Healy for Congress in the 13th District. All groups centered their forces in the Hollywood Democratic Committee, the organization which is reliably reported to be the main front through which the Communist Political Association operates in the Hollywood Section.

Hollywood Democratic Committee

This organization, the character of which has been described hereinbefore, sponsored a political meeting on October 16, 1944, at the Shrine Auditorium in Los Angeles, at which nationally known speakers were to appear, the principal one being Senator Harry Truman, Vice Presidential candidate on the Democratic Party Ticket. A list of approximately 600 names appeared as sponsors of the meeting. This list included "men and women of the film colony." A confidential source advised that in the list there appeared the names of many known Communists and Communist sympathizers.

In its political activity, the Hollywood Democratic Committee sent its members on a door-to-door program. It has also issued a newspaper entitled "Free Press." This organ is issued in newspaper style and has a claimed circulation of 500,000 copies. It is stated that the content is written by known Communists under their signatures. The subject matter of the articles follows the Communist Political Association Line. Also in its political activities, the Committee has furnished speakers and entertainment in the form of playlets and skits for all gatherings where Communists are active, particularly in the CIO and A.F. of L. labor unions. Arrangements were made by the Committee with a group known as the "Actors Lab", a Communist controlled school for the development of actors for the motion picture industry. This organization is the original source of the entertainment.

The Hollywood Democratic Committee has been described by informants as one of the dominating influences in the Democratic Party of Southern California. It has raised a large amount of money, approximately $150,000, according to its claims, which money, according to the Committee, was devoted to the election of its endorsed candidates. It might be noted that the Committee supported all those candidates who were supported by the Communist Political Association.

With regard to its selection of candidates, Hal Styles, a radio broadcaster, was selected and endorsed by the Committee, as a candidate for Congress in the 15th Congressional District. Styles was running on the Democratic Ticket against the incumbent John M. Costello in the Primaries. Styles received the nomination. Subsequently there was publicized his background wherein it was alleged that at one time he had been the Kleagle and Exhaulted Cyclop in the Ku Klux Klan in 1927 and 1928 in Jamaica, New York. He was exposed in the Los Angeles Examiner in a series of articles beginning September 21, 1944. It is said that his name in Jamaica, Long Island, was Harry J. Styles. The expose further stated that Styles had been indicted, tried and convicted for the crime

of perjury in Jamaica, New York, and had been sentenced from two to four years in prison. The conviction, however, was reversed on appeal, according to the articles, and the case was not tried again. It is said that the discovery and expose caused commotion within the Hollywood Democratic Committee, and after due consideration it withdrew its endorsement of Styles. Furthermore, some A. F. of L. labor unions in Hollywood which had originally endorsed Styles, also withdrew their endorsements. The Communist element in control of the Committee wanted to continue the endorsement of Styles but in deference to the objections of certain motion picture producers who have supported the Committee, the Communist element permitted its withdrawal to stand. Styles, it might be noted, was defeated in the November 7, 1944, elections. At least four of the candidates who were supported by the Hollywood Democratic Committee won their posts in the elections. They are Ned R. Healy, Congress, 13th District, California, (Healy has been described by informants as a follower of the Communist Party line since 1938.); Helen Gahagan Douglas, Congress, 14th District, (A source has advised that this person was supported by all Communist forces and furthermore, that when she was active in Hollywood film circles, she was connected with and supported various Communist front groups.); Ellis B. Patterson, Congress, 16th District, (Patterson has been described by an informant as one active in Communist affairs for a number of years. He has been a member of or supported a great number of front groups, including the American Peace Mobilization, the Hollywood Anti-Nazi League and the Motion Picture Democratic Committee, all of which groups followed the Communist Party line from isolationism to pro-war when Germany invaded the Soviet Union.); Albert Dekker, California State Assembly, 57th District, (Dekker is said to be one who has followed the Communist Party line for a number of years. As an actor he was active in the New Theater League and in the International Union of Revolutionary Theaters in the New York area during the period 1935 - 1937. This was prior to his coming to Hollywood where he later became a member of the Hollywood Democratic Committee and a member of the Executive Council of this group. [redacted]

Conference of Hollywood Guilds and Unions

During October, 1944, it was reported that the Council was gradually absorbing the Conference of Studio Unions. According to the Confidential Informant, this is the regularly established process of "face-changing" which has long been used by Communist elements. The source offered the opinion that the Conference of Studio Unions will disappear and later emerge within the Council, not as a group, but as individual unions, and those who controlled the Conference will control the larger bloc of twenty-three unions.

In addition, the Council of Hollywood Guilds and Unions has proposed to set up a "Labor Center" in Hollywood where all unions can meet and have office. To date, however, no progress of note has been made.
(Ibid.)

Hollywood Writers Mobilization
(Formerly League of American Writers)

In the latter part of September, 1944, information was received that the Hollywood Writers Mobilization, which formerly served as a "front" for the League of American Writers, assumed most of the work of the League of American Writers, which organization passed out of existence. Former members of the League of American Writers now operate through the Hollywood Writers Mobilization in the political and propaganda fields and through the Screen Writers Guild, an independent labor union representing writers in the motion picture industry. [redacted]

Motion Picture Alliance for the Preservation of American Ideals

This organization, which was formed to oppose Communist activity, became inactive during the two months prior to the elections in November, 1944. It has been stated that the Alliance issued a statement to the effect that it did not desire to be looked upon as a partisan political organization, and therefore was waiting until after the election before again becoming active. (Ibid.)

The following information is being set out under this section, inasmuch as it involves irregularities on the part of Maribess Temple Stokes, also known as Mrs. Everett L. Stokes, who has been employed in the offices of the Alliance.

On October 14, 1944, a confidential informant of the Los Angeles Field Division saw in the offices of the Alliance a document containing the names of Communists, the source of which information allegedly was the FBI. Examinations of the document made available by this informant, who had obtained it from the offices of the Alliance, indicated rather clearly that the information therein had appeared in an FBI report. The informant in the meantime had been advised the information in the document had been received from ONI.

As a result of a file check, suspicion centered on Maribess Stokes who has been serving as a secretary to the Alliance. She was formerly employed by ONI and she is the wife of a Naval officer. She had discontinued her employment in May, 1944. It was subsequently learned that she had had the opportunity of reviewing an FBI report from which she had made notes, thereafter typing them into a memorandum. Copies of the memorandum were furnished to Borden Chase, Hollywood film writer, and a member of the Executive Board of the MPA; Sam Wood, producer and president of the Alliance, and James McGuinness, Executive Chairman of the Alliance. It was learned that McGuinness had had additional copies made and distributed to the directors of the Alliance. Subsequent information from McGuinness indicated that approximately eighteen copies were made and distributed.

Maribess Stokes admitted obtaining the information from Lt. Daniel E. Goodykoontz. She also admitted that it was a matter of common knowledge to high officials of the Alliance that she could obtain information from ONI with the result that whenever they desired a check made on anything they would contact her and she, in turn, would contact Goodykoontz, who would check the files. She said she understood that such information, in all probability, originated with the FBI. She also admitted seeing a copy of the FBI report in question and making shorthand notes from the report for approximately two hours, taking down some excerpts and comments verbatim.

While the material obtained by Maribess Stokes was reprinted in the form of a pamphlet entitled "We Accuse" prepared by Borden Chase, no distribution was made.

As a result of the activities of Goodykoontz, he was immediately removed from duty and confined to his home. Later it was learned that he was transferred to Iceland apparently for his unauthorized disclosure of ONI information. [redacted]

National Council of American-Soviet Friendship

The November 21, 1944, issue of the Daily Worker, page 12, carried an article listing the identities of screen stars who reportedly wired greetings to the rally held by the National Council of American-Soviet Friendship, an organization known to be under Communist control, which has for its purpose propagandizing the Soviet Union in this country. According to the Daily Worker, the text of the message was as follows:

"In time to come the recognition of the Soviet Union by the United States will be remembered as the beginning of an era which brought savagery, ignorance and hunger to an end. It will be remembered as the first step taken toward new horizons of a world where security and culture are meant for the happiness of all people everywhere.

"On this occasion Hollywood wishes to add its voice to the voice of all Americans hailing the mutual bond which exists and which will continue to grow between our great country and our great Allies. In this friendship lies not only the hope but the future of the world."

The article also advised that the following people signed the telegram:

Mr. Tolson
Mr. E. A. Tamm
Mr. Clegg
Mr. Coffey
Mr. Glavin
Mr. Ladd
Mr. Nichols
Mr. Rosen
Mr. Tracy
Mr. Carson
Mr. Egan
Mr. Hendon
Mr. Pennington
Mr. Quinn Tamm
Mr. Nease
Miss Gandy

Larry Adler	Rita Hayworth
James Cagney	Katharine Hepburn
Eddie Cantor	Gene Kelley
Charles Chaplin	Alexander Knox
Dorothy Comingore	Groucho Marx
George Colouris	Harpo Marx
Olivia De Havilland	Edward G. Robinson
John Garfield	Sylvia Sidney
Ira Gershwin	Gail Sondergaard

Orson Welles

Of the above listed persons practically everyone has, in the past, been affiliated in some degree with the Communist Movement.

(Daily Worker, November 21, 1944 - [redacted]

General - November, 1944

The informant has advised that after the November elections Communists in the Hollywood Motion Picture Industry and the numerous front organizations, in the Hollywood area, have become more open in their activity. According to the informant, the part they played, operating through their front organizations, in the elections, was most effective from their standpoint. They have been very successful in lessening antagonism to Communists by stressing the great part they played in the elections as an example of their Americanism. Very cleverly they have instituted a slogan which is being heard from all sides within the industry. The slogan is, whenever there is the slightest criticism of Communists or the Soviet Union, "After all, what is the matter with Communism?" This is a very effective tactic because the ordinary employee does not have sufficient knowledge of the subject to give an intelligent answer. The purpose of this is to break down the "taboo" against discussing the subject matter. This is a common expression heard within the unions and on the studio lots at the present time.

In summation, according to the informant, it can be said that in a broad sense, objections to Communism or Communists are apparently losing their force. This permits the Communists employed in the motion picture industry a greater latitude in using their personal prestige by more openly supporting the various front groups in the Southern California area.

Tolson
Mr. E. A. Tamm
Mr. Clegg
Mr. Coffey
Mr. Glavin
Mr. Ladd
Mr. Nichols
Mr. Rosen
Mr. Tracy
Mr. Young
Mr. Carson
Mr. Mohr
Mr. Hanford
Mr. Jones
Mr. Quinn Tamm
Mr. Nease
Mrs. Handy

American Youth for Democracy

In connection with the section set out immediately above, the informant has advised that a clear and emphatic example of the open work described above, was exhibited at the first anniversary meeting of American Youth for Democracy, the successor group to the Young Communist League. This anniversary meeting was celebrated at the Hollywood Roosevelt Hotel, December 1, 1944. The organization is known to the general population in Hollywood as a Communist group. However, seventeen prominent persons now employed in the motion picture industry, either sponsored or addressed the meeting. While this was a meeting of American Youth for Democracy, and presumably independent of the motion picture industry, yet the prestige of this industry was lent to the organization through the publicising of names of prominent motion picture people who supported it. Those people were:

George Bradley, Business Agent,
Local 99, Studio Laborers.
Edward Dmytrik, Director
Lion Feuchtwanger, Writer
Irving Fineman, Writer
Carroll Hollister, Musician
Rex Ingram, Actor
Ring Lardner, Jr., Writer
John Howard Lawson, Writer
Albert Maltz, Writer
Thomas Mann, Writer
Sam Moore, Actor
Clarence Muse, Actor
Sam Ornitz, Writer
Earl Robinson, Musician
Frank Scully, Writer
Herbert K. Sorrell, Labor Official
Dalton Trumbo, Writer
Alvin Wilder, Writer
[redacted]

Hollywood Democratic Committee

The informant has pointed out that during November, 1944, and the first part of December of 1944, this Communist front group which originally was presumed to be set up as a temporary group to support the Democratic Party as well as Communist sponsored candidates in the November, 1944, election

and the primaries which preceded it, is now to be maintained as a permanent organization. It is proposed that its work will continue in the political field and that the organization will cooperate with and support the Political Action Committee and all other "progressive" groups in politics.

In an official report issued subsequent to the November, 1944, election, this organization stated it had collected and expended $85,133.57 during the period July 14 - October 27, 1944. This money was reportedly used for political campaigns. The organization did not state that any money had been collected between October 27, 1944 and the date of the elections, November 7, 1944. The report goes into detail as to the activities of the Committee, stating who the persons were taking part in its program and how the work was divided. It also gives the names of the motion pictures, actors, writers, musicians, etc. who worked in the program. The entire list of those given contains names which have been identified with the Communist movement in varying degrees. The informant has advised that the Hollywood Democratic Committee states that it is now making preparations for future local elections during May, 1945, and it is through this organization that the film industry exerts political pressure in local politics. Control over the Committee is exerted in the usual way, Communists in the background, pulling the strings of control. [redacted]

Motion Picture Alliance for the Preservation of American Ideals

During the month of November, 1944, this anti-Communist group, according to the informant, continued its inactiveness. It has taken no action of any kind worth mentioning, and it is recalled that the organization took the position before the election that, to avoid any implications the group is of a partisan political nature, it would practically cease activity. After the elections there was little evidence of any activity. It is alleged that motion picture producers are putting pressure privately on members of the organization to dissolve it. The informant believes that it will succumb within the near future. [redacted]

Council of Hollywood Guilds and Unions

Originally this Council was formed to combat the anti-Communist campaign of the Motion Picture Alliance for the Preservation of American Ideals. At the very beginning it was a loosely formed group composed of some twenty-one guilds and unions in the industry. Although the Motion

Picture Alliance has now become more or less inactive (November 1944 and the first part of December, 1944), and shows signs of disintegration, the Communist elements in control of the Council have taken advantage of this situation to continue as a permanent organization. It has been announced that a permanent paid executive secretary has been appointed and further, that the Council will broaden its activities into other fields. The informant states that this means the Council will become a very powerful Communist influence in Hollywood and can possibly supplant the existing bargaining involved in labor relations in the industry, as well as in other matters.

[redacted]

Hollywood Writers Mobilization

During November, 1944, and the first part of December, 1944, this organization continued its activity in the usual manner. The informant advises that the organization has grown through its connections with the Office of War Information and its resultant "war activities." While not officially affiliated with the Peoples Educational Center (referred to immediately hereinafter), a Communist controlled school, many of those prominent in the Hollywood Writers Mobilization have taken a part in the educational activity in this so-called school and thus the influence of the organization is brought into play in this field. The League of American Writers, the parent organization of the Hollywood Writers Mobilization, as of December 10, 1944, had become completely inactive and practically dissolved.

[redacted]

Peoples Educational Center - Hollywood Extension

The informant has advised that this school of "indoctrination" has become one of the most effective Communist controlled groups in Hollywood. Because by using the "lure" of Hollywood and the motion picture industry, it is attracting large numbers of young people who wish to become employed in the film industry. By using the names of many Hollywood top directors and writers - many of them acting as instructors - this school is doing more to propogate the Communist movement in the film industry than any other effort. It has the support of and the sponsorship of some thirty-nine labor unions and guilds and is a part of a chain of such schools now being inaugurated in the Southern California area. The informant has advised that Communist influence in the film industry and its connections is growing day by day and the opportunity afforded by the war effort makes all this possible and Communists are exploiting this situation to the limit with telling effects.

[redacted]

National Council of American-Soviet Friendship - Los Angeles, California

Information was received that on November 20, 1944, Thomas Leonard Harris, former head of this organization in Los Angeles, who subsequently resigned, advised Mrs. William Dieterle, wife of William Dieterle, who is prominent in the motion picture industry, that the only thing this organization proposed to do in the Los Angeles area from that time on was connected with the motion picture industry.

Hollywood Democratic Committee

The January 25, 1945, issue of the "Daily Worker" carries an article on page 5 entitled "100 Hollywood Leaders Sign Wire to F.D.R." This article concerns a telegram reportedly sent by 100 people in the movie industry which was directed to the President and which requests the President to terminate proceedings against Harry Bridges.

The article stated that the action in drawing up a telegram was taken at a dinner sponsored by the Hollywood Democratic Committee. Bartley Crum was one of the prominent speakers at the dinner. He is a San Francisco attorney and a close friend of Louise Bransten, wealthy Communist functionary. John Cromwell, movie director and President of the Directors Guild, presided at the meeting and Walter Wanger, motion picture executive, introduced Crum, both of whom urged executive action in the Bridges case. The following persons are also said to have signed the telegram: Abe Burrows, known Communist who is the writer of "Duffie's Tavern", radio show; William Dieterle, Director; Yip Harburg, writer; Walter Houston; Emmett Lavery, President of the Screen Writers Guild; John Lawson, known Communist motion picture writer; Jack Moss, Producer; Dalton Trumbo, known Communist screen writer and Morris [redacted] President of the Los Angeles Chapter of the National Lawyers Guild.

Hollywood Writers Mobilization

During the month of January, 1945, information was received that this organization, through its connections with the Office of War Information, has now become a part of what is officially called the War Activities Committee, Hollywood Division. The Committee is now setting up a program for "patriotic cooperation for 1945." Other organizations officially affiliated with this Committee are the Screen Writers Guild, the Screen Directors Guild, the Screen Actors Guild, the Academy of Motion Picture Arts and Sciences, the Artists Managers Guild, the Association of Motion Picture Producers, the Public Information Committee of the Motion Picture Industry, and the Hollywood Victory

Committee. It has been pointed out that although most of the foregoing are free from Communist influence the presence of the Hollywood Writers Mobilization, Screen Writers Guild, the Screen Directors Guild and to some extent the Screen Actors Guild, constitutes a potential infiltration of the program of Communist influence. The Hollywood Writers Mobilization has announced it will shortly issue a publication, first as a quarterly magazine "For People All Over America and the World Who Want to Keep in Contact with the New Currents of Opinion, Hope and Achievement, Flowing Out of Hollywood." The proposed publication has the name "Hollywood Quarterly." A confidential source has advised that the Editorial Board will be composed of John Howard Lawson, Dr. Franklin Fearing, Ralph Beals and James Hilton. Lawson is a known Communist and the other three have long records of Communist activities.

Hollywood Democratic Committee

This organization as of January, 1945, became a permanent group at which time its announced membership reached 3,000. It has been described as the leading political group in Southern California in the Democratic ranks. It is said that while the Committee is not a part of the Democratic Party, officially, it identifies itself as the Coordinating Committee for the purpose of bringing together all groups to work within the Democratic Party. In line with this policy it is said to have called a meeting held at the Biltmore Hotel in Los Angeles, California, on January 8, 1945, for the purpose of creating a "Coordinating Council."

Delegates representing the CIO Political Action Committee, the United A.F. of L. Committee for Political Action, the Railroad Brotherhood and the Hollywood Democratic Committee were present. It is claimed that all expenses for the meeting were paid by the Hollywood Democratic Committee. Michael Fanning, Chairman of the Los Angeles County Democratic Committee was Chairman of the Conference. Some seventeen others were present representing trade unions, and minority groups composed of Negroes, Mexicans and others. Confidential Informant [redacted] advised that several A.F. of L. representatives refused to ally themselves with the program because they considered the Hollywood Democratic Committee as a Communist controlled group. According to the informant the following persons planned the conference: Norvall D. Crutcher, Secretary-Treasurer of the Screen Technicians Number 683 and a former Communist; George Campbell, writer; Max Connelly, Chairman, Hollywood Writers Mobilization.

On January 5, 1945, the Hollywood Democratic Committee began a series of radio forums. The first one of these was held on this same date over radio station KFWB, Hollywood, California. This station was said to be owned by Warner Brothers Studios and those participating in the first forum were John Howard Lawson, known Communist, Orson Welles, Dr. Franklin Fearing, University of California at Los Angeles professor with a long record of Communist activities; Albert Dekker, writer and member of the State Assembly, and John Cromwell, writer.

It has been further reported that the Hollywood Democratic Committee has begun to take part in the spring elections in Los Angeles during 1945. It has been announced that the Committee will publish a daily paper which will serve as a continuation of the Free Press which it issued during the recent National elections in November, 1944.

Hollywood Writers Mobilization

This organization revived its publication "The Communique" and distributed it during January, 1945. The first revived issue was dated December 1, 1944. Among the following items of interest in this revived publication were protest and action taken to counteract the investigations of the California Legislative Committee on un-American Activities of the Writers Congress held October 1, 2, and 3, 1943 on the campus of the University of California at Los Angeles. A letter of protest was sent to the California Bar Association protesting the methods of this Committee's investigation, which investigative committee has investigated Communism and Communists since its inception. The publication also referred to the holding of the "Premier and Town Meeting" at the Village Theater, Westwood, California, when the picture, "Tomorrow, The World" was given its first showing.

In the early part of March, 1945, the press, including the Communist "Daily Worker," carried news items to the effect that Robert Riskin, Chief of the OWI Overseas Motion Picture Bureau, had proposed that the motion picture industry set up a nonprofit company for the postwar production of educational films for overseas distribution. His proposal is alleged to have had the backing of the State Department which would help determine the subject matter for the films. The "Daily Worker" writer, David Platt, in his column for March 14, 1945, set forth information that Lester Cowan, an independent producer, opposed Riskin's idea on the ground that "it would handicap our industry by imposing a stigma of propaganda or political control..." Platt condemned Cowan's statement as sounding like the "line of the Motion Picture Alliance." He stated that fortunately there were other influential producers who supported the project.

The Hollywood Writers Mobilization, in March, 1945, gave full support to the proposition and as it is reported in the "Daily Worker" for March 11, 1945, a letter was directed to Cowan by the Hollywood Writers Mobilization, expressing amazement and denying that any such arrangement would mean governmental control. The following statement was made in the letter: "To assert, as you do, that 'to handicap our industry by imposing a stigma of propaganda or political control is the surest way to destroy it,' is, in our opinion, so much eye wash. The government of our American democracy has not and is not trying to impose any such control on the industry. It has been cooperating with the industry in a time of world

crisis in an effort to use the international language of pictures in a more informed and intelligent way for strengthening the forces of Democracy in this world." [redacted]

The publication of this organization, "The Communique," for March, 1945, carried an article entitled "Hollywood Writers Mobilization Contacts with New France," and stated, "Several Hollywood Writers Mobilization members recently had the honor of greeting a group of distinguished French journalists who wrote and published underground newspapers in France during the German occupation.

"Among the French journalists were Mme. Andree Viollis of 'CeSoir' and 'L'Humanite' of Paris; Etienne Bonichon of Toulouse; Jean-Paul Sertre, representing 'Figaro' and 'Combat'; Stephanie Pizella of the 'Paris Libre'; Pierre Demoger of Paris; Louis Lombard, representing 'Grenoble' newspapers; Joseph Antonorsi of Marseilles; and 'Villers', the legendary underground editor of Lyons."

The article stated, "They are in the United States as the guests of the American Government. Traveling in an Army plane, they are making a survey of the country's war effort and will carry back to France the story of America's contribution to the common cause."

Reliable information received from confidential sources is to the effect that the contacts of the two women listed above were principally Communists connected with the Hollywood Writers Mobilization. It is known that their contacts included Carl Winter, Los Angeles County President, Communist Political Association, and certain functionaries of the Communist "Peoples World" newspaper.

A reception or a social affair in honor of Mme. Andree Viollis was held in the home of Jean Renoir, Motion Picture Director, who resides at 1615 North Martel, Hollywood, California. A number of known and reliably reported Communists and Communist sympathizers were reported to have been present at the affair, including Vladimir Pozner, Dalton Trumbo, Ring Lardner, Jr., Fred Rinaldo, George Sklar, Robert Lees, Janet Marjorie Lewin, Herbert Biberman. Etiennette Benichon, on February 13, 1945, was in conference with Carl Winter. On February 15, 1945, she was present at a meeting at the "Peoples World" office in the presence of such Communists as Carl Winter, Max Silver, Paul Cline, Frank Radish and Elizabeth Leach. During her visit there she spoke concerning the underground of the French Communist Party, the De Gaulle Government, the French Labor Movement and De Gaulle's recognition of Franco.

The most recent editorial board of "The Communique" of the Hollywood Writers Mobilization was listed in the March 9, 1945 issue of "Daily

Variety." The list is as follows:

Sidney Buchman - Chairman, member of League of American Writers.
John Howard Lawson - Writer and Communist Party functionary.
Phil Dunne - Member of the Screen Writers Guild and League of American Writers.
Dore Schary - Member of League of American Writers, Hollywood Writers Mobilization, Hollywood Democratic Committee, Assistant Producer at MGM.
Richard Collins - Member of League of American Writers and husband of Dorothy Commingore.
Meta Reis, Reader at Paramount Studios.
Waldo Salt - Writer.
Melvin Levi - Member of League of American Writers and one of the founders of the Writers School.
Sidney Harman - Member of the League of American Writers, representative of the Government in OWI Films.
Major Edmund North
Leonardo Bercovici - Writer. [redacted]

Hollywood Democratic Committee

Information was received in January, 1945, that this organization had formed the Mobile Theater Unit, the function of which is to provide dramatic presentations for union and political meetings. A confidential source stated that a memorandum in the possession of the Communist Political Association in Hollywood contained these statements with regard to the Mobile Theater Unit: "The Unit attempts to put on material of a high dramatic quality, not superficial ajit-prop stuff. In all dramatic activities, one of the greatest problems is material. The dramatic groups are fumbling around trying to develop standards of material but still do not show too much political alertness and a tendency to be carried away by flashy dramatics, for example, the Vanguard Theater, many of whose members are also active in the Hollywood Democratic Mobile Unit and the laboratory, was considering producing 'Native Son.' No one in the group was alert to the serious dangers in such a production although they saw them after some discussion about them was had." It was reported in March, 1945, that this organization was in the process of organizing functionary radio committees and committees of well-known actors to produce material not only for the use of this organization, but also for others. [redacted]

On March 24, 1945, the Hollywood Democratic Committee held a meeting at the home of Dalton Trumbo, Communist Hollywood screen writer. The Chairman of this meeting was Bartley Crum of San Francisco, an Attorney who has supported Communist causes for a number of years. The meeting was in furtherance of its campaign to prevent the deportation of Harry Bridges and to secure for him the right of citizenship. [redacted]

General

Confidential Informant [redacted] advised in the latter part of May, 1945, that the Communist activities in the motion picture field in Hollywood were devoted almost exclusively to the United Nations Conference, the jurisdictional strike called by the Conference of Studio Unions, the municipal primary elections, and the runoff of municipal elections. This source has advised he has observed a great deal of confusion and indecision in the inner-Communist circles because of the Communist issue being forced into the open by this strike. On the position which the trade paper "Hollywood Reporter" has taken on the subject of Communism, the source stated that the Communist line has not been clear on some angles of procedure. The source stated he has noted considerable apprehension that there is to be a major change in the Communist line, as well as excitement and speculation on the results of the United Nations Conference.

This same source subsequently reported that during the latter part of May and the first part of June, 1945, Communist activity in Hollywood, as elsewhere in the United States, was taking a different form because of changes in the Soviet foreign policy and the alignment of various Allied Nations with regard to claims at the Peace Table. This source pointed out that the transition period, as far as the change in policy of the Communists in Hollywood, will be from 60 to 90 days before the policy becomes clear since there will be the necessity of preparing the groundwork and devising political "analysis", which always precedes a change in Communist tactic and visible objectives.

Hollywood Writers Mobilization

This organization, during the latter part of April and the first part of May, 1945, appointed John Howard Lawson, Communist functionary, as its representative to act as an impartial observer at the United Nations Conference. Richard Collins and Leonardo Bercovici were said to aid Lawson in his work.

During the same period the publication "Communique" announced the organization would hold a conference on the United Nations program at the Los Angeles high school on May 18, 1945. Those announced as being the principal speakers were Archibald MacLeish, Assistant Secretary of State, and Henri Bonnet, French Ambassador to the United States.

During this same period Confidential Informant [redacted] stated, "The work of the Mobilization in connection with the OWI Overseas Bureau went into high gear as a result of a recent series of conferences between

Robert Riskin, Chief of the Bureau; Phil Dunne; and the Hollywood Writers Mobilization Educational Committee on Overseas Films, headed by Sidney Buchman. Nine out of the 14 members of this Educational Committee are all reliably reported to be members of the Communist Political Association.

It was also learned that beginning March 21, 1945, this organization was to present a series of radio programs over the Blue Network, dealing with problems of the returning soldiers. The Committee producing this has been described as one strongly under the influence of Communists, including Sam Moore, Louis Solomon, and Pauline Lauber Finn.

It was subsequently reported in June, 1945, by Confidential Informant [redacted] that this organization, to conform with the new Communist line (transitory), has held its open activities in abeyance pending a clear delineation of the new line.

Hollywood Democratic Committee, now Changed to Hollywood Independent Citizens Committee of the Arts, Sciences, and Professions.

On June 6, 1945, a meeting was called by this organization at American Legion Hall in Hollywood for the purpose of changing its name as indicated above and to formulate its work for the future. By unanimous vote 350 persons present agreed to the change in name. At present the Hollywood Democratic Committee is said to be going through the necessary maneuvers to affiliate with the Independent Citizens Committee of the Arts, Sciences, and Professions, which organization was first set up in July, 1944, under the name Independent Voters Committee of Arts and Sciences for Roosevelt.

General [redacted]

On April 18, 1945, the "Hollywood Reporter," a daily trade publication, printed an editorial stating that while Hollywood had performed a great service in exposing and opposing Nazis and Fascists, it was now about time that pictures be made showing the attempts of Communists to undermine our way of life in the United States. The "Daily Worker" immediately made a violent attack on the editor of the paper, W. R. Wilkerson, and on April 30, 1945, the paper again came back with a caustic editorial and exchange of viewpoint, threatening to raise the question of Communism in the Hollywood motion picture industry and creating a heated controversy.

Motion Picture Alliance for the Preservation of American Ideals

Confidential Informant [redacted] advised that after inactivity for six months, this organization came forward during the first part of May, 1945,

and issued what is called "a report for the past year" setting forth a resume of its activities. The report is said to be lengthy, containing the usual attacks on the activities of Communists in the Hollywood motion picture industry.

On May 21, 1945, the organization held a membership meeting in Hollywood, electing officers and an executive board. Some 250 persons attended, many of whom are connected with Hollywood labor unions opposing Communist infiltration. The principal speaker of the evening was Mathew Levy, attorney for the IATSE. Since the meeting the organization has taken no further action although it is stated it will begin a campaign shortly to combat Communism in Hollywood. In this regard Confidential Informant [redacted] predicts with the coming change of Communist activity, tactics and objectives, there will in all probability be a serious change within the motion picture industry. It is pointed out that for many years Communist infiltration has been intense but the "patriotic line" followed by Communists when Russia needed help will be abandoned.

Hollywood Independent Citizens' Committee of Arts, Sciences and Professions

This organization became the successor to the Hollywood Democratic Committee on June 6, 1945. The Hollywood Democratic Committee was a Communist dominated group. The reason for the change in name reportedly was to broaden its field of operations and to make it appear that it was independent in politics. The new organization was planned to operate principally as a propaganda agency using the names and prestige of nationally known actors, writers, artists, scientists and professional men and women to draw membership and to increase the strength of the group in communities where branches of the committee were operating.

The first meeting of the Committee was held in Los Angeles, California on June 27, 1945. There were approximately 2700 persons present, among whom the most prominent were:

Edward G. Robinson, Screen Actor
Olivia DeHavilland, Screen Actress
Robert W. Kenny, Attorney General of California
Albert Dekker, Screen Actor and Member of the California State Assembly
Joan Fontaine, Screen Actress and sister of Olivia DeHavilland
Morris Carnovsky, Screen Actor
Rex Ingram, Screen Actor

The general program of the meeting was twofold:

1. Support the foreign policy of the Soviet Union in such matters as Bretton Woods, Dumbarton Oaks and the World Charter.

2. Raise the issue of "native fascism" in the United States.

CRD:bm

[redacted]

"Quiet activity on behalf of good legislation, like the State Fair Employment Practices measure, and against measures like the Lethal Proposition 12."

The report also discussed the Council's future activity concerning a post-war program. This post-war program concerned itself with full employment, education, labor leadership, veteran's aid, foreign employment exchange, public relations and the support of the United Nations Conference objectives.

The Screen Actors' Guild, according to the "Daily Variety" for June 8, 1945, appointed Sam Ingram, Robert Shaw, Bill Davidson, Leroy Taylor and Dave Clark as Guild representatives to the Council.

On June 26, 1945, it was learned from a confidential source that a committee had been appointed by the Council to fight Cecil B. DeMille's open shop scheme. Mr. DeMille was ousted from the American Federation of Radio Artists because of his refusal to pay a $1.00 assessment to be used by the American Federation of Radio Artists for political activity. The committee appointed by the Council to fight Mr. DeMille is named below:

Kim Selvin, Field Organizer of the Screen Office Employees Guild;
Hamton Alexander, Radio Writers Guild;
George Campbell, representative of Local 47, American Federation of Musicians, AF of L;
Herville Gretchen, Secretary of the Film Technicians Local 683, and Executive Board Member of the Central Labor Council, AF of L. Gretchen was formerly Chairman of the conference of Studio Unions but was replaced when his union, the I.A. Local, withdrew from the CSU.
Charles Daggett, Screen Publicist Guild representative;
Ted Hilsworth (1944 President), representative of the Conference Union;
Elmer Fain, representative of the Musicians Union;
Maurice Howard, business representative of the Screen Cartoonists Guild, former representative of the State Labor Department at San Jose, California;
Charles Jones, representative of the Screen Cartoonists Guild;
Al Katz, representative of Local 47, American Federation of Musicians;

141

control of the Committee is plainly apparent through its leaders, its activities and its publication.

The Committee is a sponsor for the American Youth for Democracy; it is backing Robert W. Kenny, Attorney General of California, for Governor in the coming campaign, a program also being pushed by the Communist Party; it is instigating propaganda against General MacArthur; it is supporting the "Free Spain Committee"; and is has attacked "Free Enterprise" stating that if the system does not fulfil conditions laid down by demands of "Economic Democracy" it "will go the way of the dinosaurs and other prehistoric monsters, which could not or would not adapt themselves to the new problems in a rapidly changing world."

According to an informant, the "line" outlined above has been adopted by the Committee only since July, 1945, at which time the program of the Communist group in this country was changed back to the tenets of Marxism-Leninism.

The Hollywood Writers Mobilization

In recent months the principal accomplishment of this organization, which was reported prior to July, 1945, to be holding its open activities in abeyance pending a greater delineation of the new Communist line, has been the publication of the "Hollywood Quarterly" a magazine sponsored jointly by the University of California at Los Angeles and the Hollywood Writers Mobilization. One of the editors of the magazine is John Howard Lawson a Communist Party functionary.

The sponsors of the publication assert that it is a guide for a "thoroughly mature approach to the creative and technical problems and the educational potentialities of motion pictures, radio and television." An informant has asserted that this statement really means how these media can best be directed for propaganda purposes on behalf of the Communist Party.

The Hollywood Writers Mobilization beginning October 1, 1945, sponsored a series of coast-to-coast radio broadcasts from Los Angeles. Four of the writers assigned to prepare scripts are active members of the Communist Party, according to highly confidential Communist records which have been made available.

This organization which was set up during the war had been presumed to be a war agency only. Its main work was in the propaganda field, and as such, the organization reportedly was one of the moving forces of the OWI, many of its members having been placed in that Governmental agency. It has been announced, however, that the Hollywood Writers Mobilization will not

cease to an end now that the war is over, but will continue on a permanent basis as a social betterment group utilizing the motion picture industry as a vehicle of influence.

Actors' Laboratory

This organization, according to Confidential Informant [redacted] is a Communist controlled institution where screen and stage acting is purportedly taught by directors, actors and writers affiliated with the motion picture industry. The Actors' Laboratory reportedly has been accredited under the GI Bill of Rights as a school of acting, where veterans may secure dramatic training with tuition paid by the Veterans Administration.

The informant stated that this alleged school was formerly located in New York City under the name of the Group Theater. The Group Theater was reportedly affiliated with the New Theater League allegedly a Communist venture. According to the informant, the New Theater League from about 1932 to 1936 was a propaganda agency making use of the stage as a medium which was successful in turning out actors who later served the Communist movement in the United States.

Seven of the individuals named by Confidential Informant [redacted] as leading figures in the Actors' Laboratory are reflected by the records of the Los Angeles Office to have been active members of the CPUSA. Bureau records also reflect that all others named by the informant have been reported as engaged in Communist activity.

The Actors' Laboratory has been working for the establishment of a Civic Theater to be supported by the City of Los Angeles. The Civic Theater reportedly will follow the lines of the National Theater idea, a program long sponsored by the Communist Party. One of the proposals of the Communists during the days of the WPA was that the Federal Theater Project be turned into a permanent national theater plan. Individuals backing the Los Angeles Civic Theater are reported to include Richard Athinson, lecturer in the Los Angeles vicinity and a Soviet apologist; Gordon Kahn, writer and actor; Irving Pichel, director; Mrs. Edward G. Robinson, wife of the actor; and Walter Wanger, producer.

Actors' Laboratory cooperates with such alleged Communist front organizations as Hollywood Writers Mobilization, Hollywood Independent Citizens' Committee of Arts, Sciences and Professions and Mobilization for Democracy by furnishing entertainment at mass meetings of those groups.

Citizens' Committee for the Motion Picture Strikers

Confidential Informant [redacted] advised that this organization was set up for the purpose of aiding the strike in the motion picture industry.

According to the informant, the Committee was under Communist control and was made up of the individuals who were most active in such other Communist dominated groups as the Hollywood Writers Mobilization, the Hollywood Independent Citizens' Committee of the Arts, Sciences and Professions, the Screen Writers Guild and others.

Officers of the organization who reportedly have records of Communist activities were:

Carey McWilliams, Chairman, sponsor of a number of Communist front groups;
Daniel Ostrow, Treasurer, active in Russian War Relief;
Mrs. E. Y. Harburg, Secretary, wife of E. Y. Harburg, a sponsor for the ASP and active in many Communist front groups.

Of other individuals leading the Citizens' Committee for the Motion Picture Strikers confidential Communist records have identified the following as members of the Communist Party:

Maurice Clark, Screen Writer and husband of Helen Fisher, executive secretary of the Joint Anti-Fascist Refugee Committee;
Ernest Dawson, Bookstore proprietor;
Edward Dmytryk, Director;
Charles J. Katz, Attorney who represents various unions and motion picture organizations;
Mrs. Sadie Ornitz, wife of Sam Ornitz, writer and formerly a Communist Party functionary;
Frank Suttle, Director;
A. Maynades, IFO official.

The Committee was active in calling mass meetings, raising money for the strikers, pressuring local officials and arranging for the picketing of theaters. According to Confidential Informant [redacted] the entire strength of the Communist Party was concentrated on the strike through this Committee. Leaflets and bulletins signed by the Communist Party of Los Angeles County, by the Communist Party of Burbank and by the North Hollywood Unit of the Communist Party of Los Angeles County were distributed freely by members of the Citizens' Committee for the Motion Picture Strikers who engaged in picket activity.

Council of Hollywood Guilds and Unions

According to the April 6, 1945 issue of the "Hollywood Reporter" the Council of Hollywood Guilds and Unions has rented office space at 6404 Sunset Boulevard, Hollywood 28, California, telephone Granite 5913, and was expected to establish permanent headquarters at that address.

It has been reported that Mary C. McCall, Jr., is the new chairman of the Council of Hollywood Guilds and Unions having been elected to succeed Ernest Lavery. The April 23, 1945 issue of the "Hollywood Reporter" indicated that the total number of unions connected with the Council of Hollywood Guilds and Unions (this organization will be hereinafter referred to as the Council) was raised to 22. Applications were accepted from the Script Clerks' Guild and Local 767 of the Musicians Mutual Protective Association.

Mary C. McCall, Jr., made a report on the program and activities of the Council to the delegates of this organization on May 3, 1945. A copy of this report was obtained by the Los Angeles Office, the pertinent content of which is being set out herein:

REPORT OF CHAIRMAN ON PROGRAM AND ACTIVITIES

"In June, 1944, the Council of Hollywood Guilds and Unions was born. It was born out of a threat... a threat to the good name, the unity, of our Industry. This threat was made by the Motion Picture Alliance for the Preservation of American Ideals. I think, and certainly the many organizations represented at that fine meeting thought, that we made a good case against the Alliance. We also made a good case for the creation of a constructive, pro-industry, pro-labor, pro-unity body.

"These were the goals, the program of activity set for this Council at the time of its inception, and later enlarged upon by Ernest Lavery, the Council's first chairman:

"Labor-management cooperation on mutual problems.

"Increasing unity among Guilds and Unions in the industry.

"Protection of freedom of the screen.

"Development of good public relations - a good press for industry and industry labor.

"A post-war program of full employment; and, implementing that program, development of new jobs -- new fields of activity for industry workers, such as television, commercial or documentary films.

"Reemployment and protection of the rights of returning service men and women.

FJR:bm

"Construction of a common center, with offices, meeting rooms, a theatre, research facilities; a Hollywood Guild and Union building where our various organizations could find better quarters with less expense, and where wasteful duplication of equipment might be ended.

"United activity on behalf of good legislation, like the State Fair Employment Practices measure, and against measures like the lethal Proposition 12."

The report also discussed the Council's future activity concerning a post-war program. This post-war program concerned itself with full employment, education, labor leadership, veteran's aid, foreign employment exchange, public relations and the support of the United Nations Conference objectives.

The Screen Actors' Guild, according to the "Daily Variety" for June 8, 1945, appointed Ben Ingram, Robert Shane, Bill Davidson, Leroy Taylor and Dane Clark as Guild representatives to the Council.

On June 26, 1945, it was learned from a confidential source that a committee had been appointed by the Council to fight Cecil B. DeMille's open shop scheme. Mr. DeMille was ousted from the American Federation of Radio Artists because of his refusal to pay a $1.00 assessment to be used by the American Federation of Radio Artists for political activity. The committee appointed by the Council to fight Mr. DeMille is named below:

Kim Selvin, Field Organizer of the Screen Office Employees Guild;
Harmon Alexander, Radio Writers Guild;
George Campbell, representative of Local 47, American Federation of Musicians, AF of L;
Norville Crutcher, Secretary of the Film Technicians Local 683, and Executive Board Member of the Central Labor Council, AF of L. Crutcher was formerly Chairman of the conference of Studio Unions but was replaced when his union, the I.A. Local, withdrew from the CCU.
Charles Daggett, Screen Publicist Guild representative;
Ted Ellsworth (1944 President), representative of the Costumers Union;
Elmer Fain, representative of the Musicians Union;
Maurice Howard, business representative of the Screen Cartoonists Guild, former representative of the State Labor Department at San Jose, California;
Charles Jones, representative of the Screen Cartoonists Guild;
Al Katz, representative of Local 47, American Federation of Musicians;

Joe Lopez, representative of the Screen Artists Union;
Blanche Nichols, representative of the American Federation of Radio Artists (AFRA);
George Pudelin, Script Supervisor;
Mrs. Pudelin, representative of SWG;
Frances Millington, President, Screen Story Analyst Guild;
H. L. Mitchell, representative of the Motion Picture Painters Union, Local 644;
William Pomerance, Executive Secretary, Screen Writers Guild, former business representative of Screen Cartoonists Guild and prior to that he was with the National Labor Relations Board;
Glen Pratt, business representative of the SCSG;
Jack Robinson, representative of the Radio Writers Guild;
Leroy Taylor, representative of the Screen Actors Guild;
Dorothy Tree, representative of the Screen Actors Guild.

Of the Committee members mentioned above Min Selvin, Harmon Alexander, George Campbell, Herville Fetcher, Charles Daggett, Frances Millington, William Pomerance, Glen Pratt, Jack Robinson and Dorothy Tree are said to have been either members of the Communist Political Association or closely associated with known members of the Communist Party.

A letter from Louis Daquin, Director-Producer, General Secretary of the Committee of Liberation of the French Film, and General Secretary of the Union of Technicians of Motion Picture Production, addressed to Ernst Lavery, former President of the Council of Hollywood Guilds and Unions, was secured by the Los Angeles Office from the confidential records of Elizabeth Bentley, Secretary of Organization and Membership Director of the Northwest Section of the Los Angeles County Communist Party. This letter referred to a resolution passed by the Council of Hollywood Guilds and Unions at a meeting held December 20, 1944, which was reported to the Committee of Liberation of the French Film by Pierre Blanchar.

Daquin expressed the French Committee's gratitude at the reception given Blanchar. He mentioned the hope of having even closer ties between the American film industry and the French film industry, and indicated he felt the creation of the Exchange Bureau in which the Council of Hollywood Guilds and Unions took the initiative, is the first concrete result which will aid the bond between the two countries.

Daquin also mentioned that his organization intended to set up a trade union bureau of foreign relations in France and hoped to have an exchange with England and Soviet Russia. Daquin hoped that eventually the organized system of exchanges would give an opportunity to definitely lift the cinema "above the private interests and the erroneous conceptions of certain financial groups."

17

The Hollywood Writers Mobilization
(Period January 1, 1946, through March 30, 1946)

During the period January 1, 1946, through March 30, 1946, the Hollywood Writers Mobilization has not been very active, and it has been reported this organization will soon go out of existence. It was expected it would either reappear under a new name or would be consolidated with the Hollywood Independent Citizens Committee of the Arts, Sciences and Professions. It was also thought this organization might revert to its old form, the League of American Writers. This organization has, however, in cooperation with the University of California published a quarterly magazine known as the "Hollywood Quarterly." The first issue of this magazine appeared about November 1, 1945, but for some unknown reason it was not distributed generally. The second publication of the "Hollywood Quarterly" came off the presses during February, 1946.

The editors of this new publication are listed as follows:

Samuel T. Farquhar	UCLA professor
Franklin Fearing	UCLA professor
Kenneth Mac Gowan	Screen writer
Franklin P. Rolfe	UCLA professor
John Howard Lawson	Screen writer and a functionary of the Communist Party.

The names of the individuals who compose the four advisory committees of this publication are set out below:

Motion Picture Advisory Committee

Ralph Beals	UCLA professor
Howard Estabrook	Screen writer
Leonard Bloom	UCLA professor
*Bill Blowitz	Screen writer
*Sidney Buchman	Screen writer
*Edward Dmytryk	Screen director
Margaret Gledhill	
Richard Hocking	
Dorothy Jones	
Alexander Knox	Connected with the Peoples Educational Center
Emmett Lavery	Chairman of the Hollywood Writers Mobilization

Jay Leyda	Technical advisor for the motion picture "Mission to Moscow"
Ben Maddow	Member of the Screen Writers Guild
*Josef Mischel	
Jane Murfin	
Dudley Nichols	A member of, or a sponsor for, 34 front organizations
Florence Odets	Screen photographer
Abraham Polonsky	
Vladimir Pozner	Screen writer
*Zachary Schwartz	Director
*Vincent Sherman	Writer
Theodore Strauss	
Ernest Templin	
*John Weber	
Virginia Wright	Columnist

Music Advisory Committee

Lawrence Morton	
Ingolf Dahl	
Martha Deane	
Adolf Deutsch	
Hans Eisler	
Hugo Friedhofer	
Gale Kubik	Holder of Guggenheim Fellowship and attached to First Motion Picture Unit, U. S. Army
Robert Nelson	
David Raskin	
*Earl Robinson	Singer and song composer
Walter Rubsamen	

Radio Advisory Committee

Harry Hoijer	UCLA professor
Milton Merlin	
True Boardman	
*Abe Burrows	
John Dunkel	
Ralph Freud	UCLA professor
Nancy Hoime	
Edward N. Hooker	
John Houseman	Was connected with OWI until about three months ago

Cal Kuhl
Jerome Lawrence
Ranald Mac Dougall
Arnold Marquis
William Matthews
*Sam Moore
Jennings Pierce
Ashmead Scott
Orson Welles — Screen director and news commentator

Technological Advisory Committee

Arthur Ball
*Leon Becker
Carl Beier
William Brockway
Charles Clarke
Girard B. Ihner
Boris Ingster
William J. Kelley
Harry Kimball
Vern O. Knudsen
Robert Leonard
Irving Pichel
Fred Person
William Slaughter
Greg Toland

The individuals listed above before whose names an asterisk appears have been reported as members of the Communist Party by sources considered reliable and authentic by the Los Angeles Office. Nearly all of the other individuals listed above, including the UCLA professors, have been identified for the past two or three years with Communist fronts and Communist front activities.

[redacted] an informant of the Los Angeles Office, has advised that the Hollywood Writers Mobilization, which is Communist inspired and controlled, has recently come under the scrutiny of the Joint Fact-Finding Committee on Subversive Activities of the California Legislature, more familiarly known as the Tenney Committee. This Committee is especially interested in the cooperation between the Hollywood Writers Mobilization and the University of California in the publication of the "Hollywood Quarterly."

W. R. Wilkerson, editor of the "Hollywood Reporter," a daily trade publication which opposes Communism in the United States, commented in the November 23, 1945, issue of that paper that the first issue of the "Hollywood Quarterly" indicated that the motion picture industry "is about to take another beating from the many volunteer critics who will take advantage of any outlet in which to vent their spleen against producers." Mr. Wilkerson pointed out that there was a noticeable political content in the "Hollywood Quarterly" and identified several "left wingers" as editors. Those mentioned by Wilkerson are:

John Howard Lawson	Emmet Lavery
Edward Dmytryk	Dudley Nichols
Abe Burrows	Boris Ingster
Sam Moore	Earl Robinson

Wilkerson further pointed out that the Hollywood Writers Mobilization is partially supported by the Community Chest and that if the motion picture industry contributed a great deal of money to the Community Chest, it had the right to demand that none of the money should find its way into the coffers of a political, left-wing group like the Hollywood Writers Mobilization. In this regard [redacted] has advised that the Hollywood Writers Mobilization received $26,000 of War Chest funds for its 1945 budget. He said that part of this money was paid to the following persons:

Pauline Lauber, Executive Secretary, Hollywood Writers Mobilization. $6,000

Bert Bergman, Acting Secretary. 4,000

Robert Shaw, Research Director. 5, 200

Judy Raymond, Stenographer. 2,250

Thelma Walker, Stenographer. 2,250

Mary Shaw, Stenographer. 2, 250

Confidential Informant [redacted] advised that the Joint Fact-Finding Committee on Subversive Activities of the California Legislature, more familiarly known as the Tenney Committee, had started hearings with regard to an investigation it was making into the activities of the Hollywood Writers Mobilization. These hearings were interrupted by a special session of the Legislature which was called during January, 1946. It was expected, however, the Tenney Committee

would continue its investigation after the close of the special session of the Legislature and that it would inquire particularly into the connections of the Hollywood Writers Mobilization with the University of California, a state-supported institution. [redacted]

Peoples Educational Center - Hollywood Extension
(Period January 1, 1946, through March 30, 1946)

The Joint Fact-Finding Committee on Subversive Activities of the California Legislature has brought to light the fact that this so-called school was a Communist-controlled propaganda institution. The Committee showed that this school was the outgrowth of the Communist Workers School and came into existence as an "educational" center when the Communist Party was changed into the Communist Political Association. This change took place in January of 1944. At that time it was announced that henceforth the Communist Workers School would be an educational association and that it was abandoning the Marxist position of revolutionary action. [redacted]

[redacted] a confidential informant of the Los Angeles Office, informed that the Peoples Educational Center had announced its winter semester would begin on January 28, 1946. There have been some changes in the faculty of this school since the Tenney Committee held hearings in which some details of the character of the school were brought out. The officers and board of directors now are:

Willis J. Hill, President
Ralph Winstead, Vice President

Board of Directors

Fay E. Allen	*Dorothy Healy
R. S. Avery	*Maurice Howard
Harry Brown	*John Howard Lawson
Dr. Frank C. Davis	C. T. Peterson
Frances Eisenberg	*Albee Slade
Gertrude Platte	William Wolff
*Dr. Sanford Goldner	*Mildred Baskin, Executive Secretary
Frank Green (Greenberg)	*Sidney Davison, Director

It should be noted that Sidney Davison, a known Communist and former educational director of the Los Angeles County Communist Party, has succeeded Dr. Frank C. Davis as director of the Peoples Educational Center. This change was made shortly after Mr. Davis had been called to testify before the Tenney Committee.

Instructors in the Peoples Educational Center who are also connected with the motion picture industry are:

Dr. Leo Siegelman	Alexander Knox
*John Howard Lawson	*Robert Lees
*Ben Barzman	*Melvin Levy
*Herbert Biberman	Irving Pichel
Robert Cummings	*Wilma Shore
Edward Dmytryk	*Frank Tuttle

All of the above-named individuals before whose names an asterisk appears have previously been reported as known Communist Party members by sources considered to be reliable by the Los Angeles Office.

The Peoples Educational Center has been making a special drive to enroll students from the colleges and high schools, union members and members of the Armed Forces.

One of the graduates of the Peoples Educational Center, Jean (Jan) Lowery, has become very active in Hollywood union circles. She is a member of the Laboratory Technicians Local 683 and is looked upon in Communist circles as one of their most promising recruits. She is especially able and it is predicted that she will become a leader in the Hollywood Communist movement.

The Hollywood Branch of the Peoples Educational Center, which is located at 1717 North Vine Street, has not been changed. However, the downtown branch of this organization is now known as the Los Angeles Educational Association, Incorporated. [redacted]

Hollywood Independent Citizens Committee of the Arts, Sciences and Professions
(Period January 1, 1946, through March 30, 1946)

[redacted] confidential informant of the Los Angeles Office, has advised that the Hollywood Independent Citizens Committee of the Arts, Sciences and Professions has now become a national organization with branches in several of the large cities of the United States. The Hollywood Branch of this organization because of the names of the prominent persons used is the most powerful pressure group of its kind in the United States. The Hollywood Branch is under the control of the Communist Party and that party takes credit for the formation of this organization. The "New Leader," a weekly publication issued in New York City, is reportedly in possession of information that Lionel

Berman, a known Communist, reported to the Communist Party Convention of the State of New York in the summer of 1945 that he had set up the Independent Citizens Committee of the Arts, Sciences and Professions (ICCASP) and that he had been rewarded at the convention with high praise for the good job he had done. The above information appeared on page 5 of the January 26, 1946, issue of the "New Leader."

Mr. [redacted] has advised that the list of prominent persons who are members of the Hollywood Independent Citizens Committee of the Arts, Sciences and Professions and active in its affairs now contains the name of James Roosevelt, who is presently national director of the national organization according to press dispatches and literature of the ICCASP.

In the February 5, 1946, issue of the Hollywood Citizens News, a local Hollywood daily newspaper, an editorial appeared which questioned whether James Roosevelt knew the nature of the ICCASP when he accepted the position of national political director. The editor of the Hollywood Citizens News, Harlan G. Palmer, is well aware of the Communist nature of the Hollywood Branch of this organization, inasmuch as it is an evolution of other previous Communist controlled groups in the Hollywood locality such as the Hollywood Anti-Nazi League, Hollywood League for Democratic Action, American Peace Mobilization, and the Hollywood Democratic Committee and others. The group which is now in control of the Hollywood Branch of the ICCASP is composed of the same individuals who controlled the above-mentioned organizations. It is interesting to note that John Howard Lawson is the leading figure in the Hollywood Branch of the ICCASP.

Another editorial appeared in the February 8, 1946, issue of the Hollywood Citizens News which gave the content of an answer to the editorial which appeared in the February 5, 1946, issue of this newspaper sent to the editor by James Roosevelt. In this answer Mr. Roosevelt stated he had investigated the ICCASP and knew all about it, what it stood for and indicated he was satisfied with its objectives. He said that he was sure the organization was all right because he found the following persons of national reputation connected with it as members: "Bartley Crum, an attorney of San Francisco, Chester Bowles, OPA Director, Professor Harlow Shapely, Harvard University professor, Joseph E. Davies, author of Mission to Moscow, Dr. Channing Frothingham, Dr. Linus Pauling, and Fiorello La Guardia. Therefore, there could be nothing wrong with the organization."

[redacted] further informed that the Hollywood Branch of the ICCASP has been carrying on a campaign to discredit the findings of the Joint Fact-Finding Committee on Subversive Activities of the California State Legislature, which as a result of an investigation of the University of California at Los Angeles

found that some fourteen members of the faculty of that educational institution which is supported by state funds had been engaged in Communist activities by teaching and lecturing in the Peoples Educational Center. The Peoples Educational Center which has previously been mentioned in this memorandum is a Communist dominated organization and grew out of the Communist Workers School of Los Angeles. The Fact-Finding Committee also learned that there existed on the campus of the University of California a strong faction of the American Youth for Democracy, formerly known as the Young Communist League. During the recent studio strike these young people appeared on the picket lines and aided in bringing about violence and defiance of law which they openly flaunted.

The Hollywood Branch of the ICCASP is now engaged in putting pressure on the Tenney Committee and carrying on a propaganda campaign in defense of the faculty and the radical students at the University of California. It has denounced the Tenney Committee as restricting "academic freedom." The ICCASP has sent out thousands of circulars to colleges throughout the United States calling for a pressure campaign in connection with this situation. The signer of the circulars is George Pepper, who has a long record of Communist activity. This circular letter is a clear distortion of fact and is an attempt to cover up the real object of the Tenney Committee, which was to expose the Communist activities of a small group within the faculty and some of the students who are members of the American Youth for Democracy, formerly known as the Young Communist League. The Tenney Committee, in addition to Dr. Clarence A. Dykstra, Provost of the University, called for questioning the following professors:

Dr. Franklyn Fearing
Dr. Ralph Beals
Dr. Leonard Bloom
Dr. Harry Hoijer
Dean E. McHenry
David Appleman
Edwin Lemert
Corinne Seeds
Dr. Frank Davis

It should be noted, as has been mentioned hereinbefore, that Dr. Davis severed his relations with the University of California on July 1, 1945, to become the director of the Peoples Educational Association, an institution established and directed by the Communists.

All of the professors mentioned above denied knowledge of any Communist activity although they all have long records of activity in Communist controlled

front organizations. All of them, however, admitted that they had given lectures at the Peoples Educational Center in Hollywood.

As a result of the investigation made by the Tenney Committee, the Board of Regents of the University are presently making their own investigation and have threatened to dismiss any of the faculty or students whom they find have been active in Communist efforts and activities.

The Hollywood Branch of the ICCASP has also used its influence to collect funds for the present CIO strikes which have been in progress throughout the nation. It has also distributed a large newspaper-size announcement in line with this program.

This organization has also taken a most active part in a campaign designed to recall a Los Angeles City Councilman, Reade McClanahan, because it charged that McClanahan sponsored a meeting held by Gerald L. K. Smith in Los Angeles several months ago. The entire Communist Party apparatus is behind this recall movement.

The Hollywood Branch of the ICCASP is also officially affiliated with a recently formed organization known as the American Committee for Spanish Freedom. This latter organization is another of those Spanish Committees like the former United Spanish Aid Committee. The Hollywood Branch of the ICCASP is also working in close collaboration with the Los Angeles CIO Industrial Union Council. This council is completely dominated by Communists under the leadership of Phillip M. Connelly.

There is no doubt that the Hollywood Branch of the ICCASP is heavily infiltrated and controlled by Communists and that it has become a powerful influence in the state of California. It takes part in all local activities inspired by the Communist Party such as:

Mobilization for Democracy, directed by State Attorney General Robert W. Kenny and William R. Bidner, Executive Secretary.

Recall of Councilman Reade McClanahan of Los Angeles, directed by William R. Bidner.

Support on picket lines and financially of all local CIO strikes. These strikes are largely directed by Phillip M. Connolly, Secretary-Treasurer of the Los Angeles CIO - Industrial Union Council.

Collaboration with the CIO Political Action Committee through Harry Bronn as Assistant Director.

Collaboration with the National Citizens Political Action Committee, John Howard Lawson, Communist Party functionary.

Collaboration with the Los Angeles County Democratic Central Committee of the Democratic Party (under Communist control), through Rollin McNutt, the County Chairman and John Howard Lawson.

Sponsorship of the American Youth for Democracy, formerly Young Communist League, represented by Meyer Frieden.

Propaganda Campaign in the interest of turning over the secret of the Atomic Bomb to United States or Civilian control, directed by John Howard Lawson.

This organization has announced that it will soon launch a nation-wide radio program to carry out its policies and objectives. There seems to be no doubt that this organization with its Hollywood prestige and influence will succeed in securing the nomination in the forthcoming primaries of what is termed the "liberal" slate in California. The word "liberal" as used in this instance means "Communist-endorsed." [redacted]

General
(Period January 1, 1946 through March 30, 1946)

The most significant events which have marked the activity of the Hollywood Communists during the period January 1, 1946 through March 30, 1946, have been the completion of the change in the Communist Party line from one of collaboration under Earl Browder to one of revolutionary action and "class struggle" under the leadership of William Z. Foster, and the apparent decision of the Hollywood Communists to go "underground."

With respect to the change in the Communist Party line, [redacted] a confidential informant of the Los Angeles Office, has informed that the Communist activity in the motion picture industry has become more apparent for what it really is because of the new Communist Party line which came into existence on July 28, 1945 with the change from the Communist Political Association back to the Communist Party of the United States. The resumption of the Marxist-Leninist line of revolutionary action, as distinguished from the "democratic" or collaboration line of the Communist Political Association, has forced the Communists and their followers more into the open in their support of directives emanating from the foreign policy of the Soviet Union and in their support of other phases of activity called for by the new line of Marxian "class struggle." This was evidenced by the activities of the various Communist-controlled organizations previously mentioned in this memorandum in their support of the recent Communist-supported strike in the film studios,

support of the Communists' demand for the return of all American soldiers from foreign soil, particularly China, support of the campaign of opposition to General Douglas McArthur in his military occupation program in Japan, support of the CIO in its attacks on the AF of L, and local support politically of all so-called "liberal" candidates for office in the coming elections in California.

As a result of this change in policy, all Communist activity in the cultural propaganda line and the activities in the labor unions are now directed to burning out dissension and discord in the United States, toward supporting all activity which will bring about strikes, political antagonisms, racial antagonisms, under the deceptive slogans of "Unity" and Anti-discrimination". In general, the program of the World Communist movement now enters what the Marxists-Leninists' interpretation calls the "Flow of World Revolution."

The activities of the Communists in the Hollywood motion picture industry have been so intense during the last six months and they have been so successful in creating discord and dissension in the industry that the producers of motion pictures in Hollywood have considered shuting down the industry completely for a period of four months. This condition has not been brought about by the labor agitators alone, but has received the all-out support of the cultural elements, including writers, directors and some actors who are either members of the Communist Party, or close sympathizers with the aims of that Party. There seems to be no doubt that Hollywood and the area immediately adjacent thereto, Southern California, have now become one of the main centers of Communist propaganda and activity in the United States.

In addition to the activity outlined above, the Communists through pressure groups in Hollywood have asserted their influence in the direction of foreign relations and domestic affairs by pressuring the lawmakers locally and nationally, using Hollywood names and personalities for that purpose.

[redacted]

Confidential informant [redacted] further advised with regard to the decision of the Hollywood Communists to go "underground," that they have decided to make themselves less conspicious, first because of the increasing strain their activities might bring on international relations between Soviet Russia and the United States and, second, because of the expose made of the Hollywood Communists by the International Alliance of Theatrical Stage Employees-AF of L and the Joint Fact-Finding Committee on Subversive Activities of the California legislature, more familiarly known as the Tenney Committee.

The Tenney Committee, of which Jack Tenney, California State Senator, is Chairman, conducted open hearings on subversive activities in Los Angeles on January 2, 3, 4 and 5, 1946. According to Confidential Informant [redacted] while these hearings were not directed at the Hollywood motion picture industry and the Communist infiltration thereof specifically, they did bring to light the fact that much of the Communist activity in Los Angeles had its origin and support in Hollywood. It also brought out the fact that several Communist front organizations formed by persons employed in the motion picture industry in high positions were extending their activities and influence outside the industry and into schools, the political field and the labor unions.

The day to day announced results of the Tenney Committee hearings in the press and the previously announced statement of the Committee that it would hold the hearings tended to put the Communists on guard and caused them to temporarily curb and hide certain activities which had previously been carried on openly. The Tenney Committee hearings were interrupted by the calling of a special session of the California State Legislature on January 7, 1946. As early as January a campaign was launched by various Communist front organizations in Hollywood and Los Angeles to discredit the findings of the Tenney Committee.

In addition to the foregoing, there is another factor which has a bearing on this change in activity of the Hollywood Communists which can be described in the Communist lingo as "going underground." That factor is the sudden realization by the producers of pictures and the supreme heads of the industry that there is a likely possibility that the film industry as a whole might be seriously embarrassed because they have permitted it to become a haven and springboard for Communist activities over a period of years.

Another reason for the decision of the Hollywood Communists to go "underground" was the exposure of their activity by the International Alliance of Theatrical Stage Employees Union during the recent studio strike. During the last 60 days of that strike and for a short period thereafter, the exposure of the Communist activity was continuous.

Roy M. Brewer, leader of the International Alliance of Theatrical Stage Employees brought to public notice a situation which existed in the Hollywood studios and showed beyond doubt that the film industry was saturated with Communists and followers of the Communist Party line. When Brewer made this information public, giving the names and partial records of prominent individuals in the motion picture industry, the entire industry apparently demanded a halt to that type of publicity. Their demands were evidently acceded to in view of the fact that Brewer stopped the expose.

The heads of the motion picture industry in Hollywood have continually denied that there were any Communists involved in the making of pictures or in the industry itself. Although the film producers are aware that known Communists and sympathizers are employed in the industry, they have been successful in every instance in stopping any publicity which would involve the motion picture industry, as such. Thus far, they have been successful in keeping publicity regarding Communist activities in their industry to a minimum.

As a result of the foregoing factors those who have been most vigorous in Communist activity in the motion picture industry, and this includes some who might possibly be "innocents" are now becoming less and less conspicuous and retiring. Some of the important individuals have been commanded by the producers to cease their open Communist activity. One example of this hiding out process, according to Confidential Informant [redacted] is the case of John Howard Lawson, who has long been the leader of the Communist contingent in the upper brackets and the Hollywood "front" organizations. Lawson has announced that he will retire to his farm and write a book. His name appears less and less as an active Communist.

Another instance is the case of Bette Davis, Warner Brothers Screen Star who has withdrawn from that type of Communist-influenced activity as expressed by the Hollywood Independent Citizens Committee of the Arts, Sciences and Professions. It has been reported that the Warner Brothers Studio ordered her to "cut it out."

All of this does not mean, however, that Communist activity will be lessened in Hollywood. It merely means that the work of the Communist Party in Hollywood will be carried on in an "underground" manner. The open and above ground "front" organizations will be maintained, and others formed. These, however, will serve only as propaganda instruments, using the prestige of prominent personages in pictures as the "draw" to carry out the program of the World Communist Movement in its present attack and undermining attempts on the so-called "imperialist" nations in attempts to block the world conquest by the Soviet Union and the World Communist Movement to bring about world Communism.

[redacted]

10

Hollywood Independent Citizens Committee of the Arts, Sciences and Professions, HICCASP

During the period of April 1, through July 1, 1946, this organization has been very active. It has served as a powerful political pressure group and attempted to use the motion picture industry and its prestige as a basis to dominate the coming primary elections in the State of California.

Every endorsement for public office made by this organization coincides with that made by the Communist Party of the State. In addition to the endorsement of these Communist-favored candidates, the Hollywood Independent Citizens Committee of the Arts, Sciences and Professions mailed out a tremendous amount of propaganda which not only is a service to the candidates for office but is in favor of every Communist endorsed proposal, grievance or pressure point.

At a meeting held on April 14, 1946, the HICCASP held an election at which officers and an executive council for the ensuing year were placed in office. The present officers and council are as follows:

John Cromwell - Chairman - motion picture director
Colonel Evans Carlson - Vice-chairman - U. S. Marines
Olivia de Haviland - Vice-chairman - Actress
Dr. Franklin Fearing - Vice-chairman - UCLA Professor of Psychology
Lena Horne - Vice-chairman - Negress, actress, member of the Board of Directors of IFRC
Dr. Linus Pauling - Vice-chairman - Professor at California Institute of Technology
Dore Schary - Vice-chairman - Director, MGM
Frank Sinatra - Vice-chairman - Singer
E. Y. Harburg - Secretary - Writer of music
Ernest Pascal - Treasurer
Johnny Green - Division-chairman - music, song writer
Mrs. Bernard Vorhaus - Division-chairman - women
True Boardman - Division-chairman - radio writer

Executive Council

*Dr. Murray Abowitz - Doctor of Medicine
*Gregory Ain - Communist Party name Fred Grant
*Sam Albert - Musician
Mrs. Victor Aller
*Margaret Bennett - (Margaret Bennett Wills), Secretary of Council of Guilds and Unions

*Edward Biberman - Artist
*Henry Blankfort - Producer at Universal
*William Blowitz - Publicity agent
Edwin Blum - Sponsor of Actors Laboratory Theater Program
Humphrey Bogart - Actor
Dr. Vernon Boliman
Reuben W. Borough - Pamphleteer
Irving Brecher
*Hugo Butler - Writer
*George Campbell - Musicians Union #47
Sylvia Compinsky - Wife of Danny Kaye
Edmund Cooke - Mayor Bowron's Secretary
Norman Corwin - Radio writer
Albert Dekker - State Assemblyman, actor
Marion Devlin
William Dozier - RKO store department
Alfred Drake
Paul Draper - Dancer
Phillip Dunne - Writer
Charles Einfeld - Independent producer
Joan Fontaine - Actress
*John Garfield - Actor
Howard Green
Harry Grobstein
*Louis Harris - Producer of shorts
Don Hartman - Member, Hollywood Democratic Committee
Dr. Dickerson Hawkins
Paul Henreid - Actor
John Hiestand
Celeste Holm - Actress
John B. Hughes - Commentator
Marsha Hunt - Actress
*Alice Hunter - Photographer
*Rex Ingram - Actor (Negro)
Al Jarvis - Radio productions
Charles Jones
Vera Kaplan
*Charles Katz - Labor attorney
Mrs. Jerome Kern - Wife of composer
Evelyn Keyes - Actress
Edward Koch
Edwin Knopf
Calvin Kuhl - Radio
*Ring Lardner - Writer
Emmett Lavery - Writer
*John Howard Lawson - Writer, also scenario writer

Dr. Fraser McDonald
Aline McMahon - Actress
Thomas Mann - Writer
*Leon Meadow - Writer
Lewis Milestone - Director
Frances Millington - President of Screen Story Analyst Guild
*Sam Moore - Writer of Great Gildersleeve
Carlton Moss - (Negro) Produced "Negro Soldier"
Ona Munson - Actress
Leonard Neubaurer
Dr. Richard M. Noyes - Physician
Dr. I. Y. Olchs
Gregory Peck - Actor
Nat Perrin
*William Pomerance - Executive Secretary, Screen Writers Guild
Dr. Francis Pottenger, Sr. - Physician
Ronald Reagan - Actor
Alan Rivkin - Writer
*Earl Robinson - Singer and song composer
Edward G. Robinson - Actor
James Roosevelt - National organizer ICCASP
*Mrs. Esther Roth - Musician
Artie Shaw - Band Leader
Marian Spitzer - League of American Writers, member
Louis Tabak
*Dalton Trumbo - Writer
*Frank Tuttle - Director
Benny Nanuta
*Bob Wachsman - Publicity manager for Jack Benny
Walter Wanger - Producer
Franz Waxman
Virginia Wright - Columnist
William H. Wright - Sponsor Actors Laboratory Theater Program
Benjamin Zukor - Member of Executive Committee of American Society for Russian Relief

From the foregoing list of names the Communist influence within this organization may be seen. An asterisk has been placed before those individuals who have been heretofore reported members of the Communist Party.

Confidential Informant [redacted] stated on April 13, 1946, that the HICCASP took part officially in a parade in the downtown Los Angeles area conducted under the auspices of the Emergency Committee to Support OPA. This demonstration was reportedly in response to a call by the Communist Party of the United States for all organizations to support the OPA. Other organizations taking part in this demonstration which are reportedly under Communist influence in the California area were as follows:

Los Angeles County Democratic Committee
National Citizens Political Action Committee (L.A. Division)
American Veterans Committee
Young Women's Christian Association
CIO Industrial Union Council
Screen Cartoonists Guild
Screen Publicists Guild
Laboratory Technicians, Local 683, IATSE

The organization is also conducting a campaign of propaganda against restrictive covenants which limit residential districts on the basis of color, et cetera. The group officially endorsed and carried on an intensive campaign in support of the following candidates for State office in the California Primaries held on June 4, 1946.- All of these individuals have been reported to either support the Communist Party line or have been found to be subject to Communist influence:

Robert W. Kenny, for Governor
John F. Shelley, Lieutenant Governor
Lucille Gleason, Secretary of State
Ellis E. Patterson, U. S. Senate (now a member of Congress)
Claude Welch, State Senator
Ned R. Healy, Congress (incumbent)
Helen Gahagan Douglas, Congress (incumbent)
Emmett Lavery, Congress, writer
Reuben W. Borough, Congress, Pamphleteer
Chet Holifield, Congress (incumbent)
Cecil R. King, Congress (incumbent)
Clyde Doyle, Congress (incumbent)

This organization also has reportedly raised large amounts of money for the support and elections of the candidates it sponsored for office. With one exception, there has been no division in their ranks on this issue of preferred candidates. There was over the two candidates Ellis E. Patterson and Will Rogers, Jr., for the office of United States Senator. A small group, about forty in number, disagreed with the leaders of the HICCASP and came out with Will Rogers, Jr. for Senator. It should be pointed out, however, that it has been reported that there is practically very little difference between Patterson and Rogers, because they both have been supported to some extent by the Communist Party.

Confidential Informant [redacted] advised that he felt there would be some changes made within the organization due to the fact that it was now recognized and designated by the interested public generally as a Communist front organization.

Prior to the election for some four weeks, the subject organization cooperated with the following organizations connected directly or indirectly with the Hollywood motion picture industry in a series of political rallies for the benefit of the candidates sponsored by this group.

Conference of Studio Unions (Reportedly Communist controlled)
Council of Hollywood Guilds and Unions (Reportedly Communist controlled)
57th A.D. Democratic Club (Reportedly Communist controlled)
American Youth for Democracy (Formerly known as Young Communist League, Communist controlled)
American Veterans Committee (Reportedly sponsored by Communists)
Mobilization for Democracy (Reportedly Communist front organization)

Hollywood Writers Mobilization

Confidential informant [redacted] has related that the political activities of this organization have corresponded with those of the Hollywood Independent Citizens Committee of the Arts, Sciences and Professions. The principal activity of this organization during the month of May was in the showing of Russian propaganda motion pictures at the Gordon Theater in Los Angeles on each Tuesday night. In connection with the showing of these pictures made in Russia, a sort of town meeting forum is held in which the audience takes part. These gatherings are reportedly colored in nature and are used for propaganda purposes. Films already shown or to be shown are entitled as follows:

"Once There Was A Girl" - made in Russia and glorifying the Young Komsomols (Young Communists)
"The Last Chance"
"Marie-Louise"
"Seventh Veil"
"Open City"
"It Happened at the Inn"

William Dieterle, a motion picture director, is one of the prime movers in this venture. Others are:

Florence Odets - Photographer
*Edward Eliscu - Writer
*Mrs. Guy Endore - Hollywood Women's Council
Howard Koch - Writer
*Robert Rossen - Writer
*Corinne Seeds - Of the University of California at Los Angeles, Elementary Division

During the month of June the Hollywood Writers Mobilization reportedly secured the Laurel Theater in Los Angeles for the showing of propaganda pictures. In addition to those individuals not previously mentioned as being interested in this propaganda effort are the following:

John Cromwell - writer
*Alvah Bessie - writer
Frances Millington - studio worker, union officer
Lena Horne - Negress, actress, singer
John B. Hughes - news commentator
*Guy Endore - newspaper columnist
Lewis Milestone - Russian born film director

Those individuals whose names have an asterisk placed before them have been reportedly connected with Communistically inclined groups.

National Win-The-Peace Conference

According to a press dispatch, this organization came into existence at a meeting held in Washington, D. C., on April 4, 5, and 6, 1946. Confidential Informant [redacted] has advised that this organization came into existence in Los Angeles on May 12, 1946. This organization held the Win-The-Peace Conference meeting at the Los Angeles City College auditorium on that date. The co-chairmen of this meeting were:

*Paul Robeson - Singer and actor
Colonel Evans Carlson - U. S. Marines

The Los Angeles Conference was in charge of the following individuals who are reported to follow the Communist Party line:

Robert W. Kenny - Attorney General of California and candidate for Governor
Allen Chase - Writer and Executive Secretary of American Committee for Spanish Freedom
Edward Mosk - Attorney and former member of AMG in Germany
True Boardman - Radio writer
Reuben W. Borough - Pamphleteer
Victor Shocken
William H. Rosenthal - California State Assemblyman
Belle Dubnoff
Dr. Herbert Alexander - Professor at Los Angeles City College
Dr. Claude Hudson - Negro dentist
L. E. Claypool

Lal Singh - India, publishes a paper on Indian affairs
David Sarvis
Dr. I. Rees
*William Pomerance - Executive Secretary Screen Writers Guild
Willis J. Hill - President of People's Educational Center
*Ike Adams - Negro
*Phil M. Connelly - Secretary-Treasurer, LAIUC

It is also reported that the HICCASP and the Hollywood Writers Mobilization are both officially affiliated with the national and local groups. It is reported that both of these organizations sent official delegates to the Washington meeting.

Actors Laboratory

Confidential informant [redacted] has indicated that this Communist controlled school for acting has moved to a new location in the Las Palmas Theater, 1648 North Las Palmas Avenue, Hollywood, California. The Actors Laboratory is a continuation of the former Group Theater Organization which was affiliated with the International Union of Revolutionary Theaters through the New Theater League.

The Actors Laboratory is preparing to produce propaganda and revolutionary plays. Now in preparation to be produced in the near future is the Communist propaganda play by Clifford Odets called "Awake and Sing."

Hollywood Forum

This group reportedly devoted to Communist propaganda, according to Confidential Informant [redacted] holds its meetings each Friday night at the Allan Hudack Dance Studio in Los Angeles, California. According to the informant, while this organization is called the Hollywood Forum, it is held under the auspices of the "Daily People's World," which is the official organ of the Communist Party on the West Coast. Those taking part in the forum discussions are all connected with the Hollywood motion picture industry. The following are the most active in this venture:

*Waldo Salt - Moderator, Communist writer
*John Howard Lawson - Communist writer and Communist Party functionary
*Samuel Ornitz - Communist writer for many years
*Alvah Bessie - Communist writer
Carlton Moss - Negro, writer
*Patricia Killoran - "Daily People's World" correspondent
William P. Mutter - Representative of Railroad Brotherhoods

Those individuals whose names have an asterisk placed before them are reportedly members of the Communist Party or close followers of the Communist Party line.

General

Confidential Informant [redacted] has informed that the entire strength of the Communist forces in the Hollywood film industry, including members of the Party, sympathizers and fellow travellers, was devoted almost exclusively to the Primary Election for State and County offices held on June 4, 1946. In fact the entire Communist apparatus in the State was reportedly utilized in an effort to elect those candidates whom the Communist Party and its front organizations, in addition to those organizations previously referred to, had endorsed. The candidates supported by the Communists and so-called liberal and progressive elements were, as you undoubtedly know, defeated.

Robert W. Kenny, State Attorney General and candidate for Governor had the endorsement of the Communists and their sympathizers. In fact, Mr. Kenny had reportedly been raised to his present post of Attorney General of California by the efforts of these liberal and Communist forces.

Ellis E. Patterson, now a member of Congress and a candidate at this election for the Senate of the United States, was also defeated. It is said that he has a record of Communist affiliations which dates back for many years.

The Communists centered most of their strength on these two offices for obvious reasons. Other offices where Communists had endorsed candidates met a similar fate in the majority of cases. This defeat at the polls for the Communists throughout the State, where for about ten years they have enjoyed an almost preferred position, is alleged, by this informant, to be a turning point in the politics of the State, and also a change in Communist tactics, particularly within the motion picture industry where they are exceptionally strong due to the key positions they hold. This informant further advised that one important factor that contributed to this turnover was the open position the Communists are now required to take because of the change in the Party line. For this reason, Communists are more and more being exposed.

DEVELOPMENTS IN THE HOLLYWOOD WRITERS MOBILIZATION
(July 23, 1946 through November14, 1946)

Confidential Informant [redacted] of the Los Angeles Field Division, has advised that the activities of the Communist-controlled Hollywood organization of writers known as Hollywood Writers Mobilization, has been confined to the promotion of the exhibition of Russian motion pictures at certain independent motion picture theaters in the Los Angeles area. In addition to this activity, the organization has sponsored and cooperated with such Communist fronts as the Mobilization for Democracy, the Hollywood Citizens Committee for the Arts, Sciences and Professions, the Citizens Committee for Better Education, and similar groups used for pressure purposes.

The Hollywood Writers Mobilization, being an organization of writers only, is more or less confined to writing. This was the function of the organization when it was allied with the Office of War Information during the period of the war. Its efforts then and now are devoted to the propaganda field. Information has been received that it is to be connected with a Government agency, this time under the jurisdiction of the War Department. The War Department has announced that it has appointed Pare Lorentz as the Chief of the Film and Theater Unit of the reorientation Branch of the Civil Affairs Division, an agency of the United States Government.

"Variety" for September 3, 1946, stated that Lorentz' division had a budget for 120 reels which was to begin his project and that he had been allocated 2000 projectors for distribution in Japan and Germany. These projectors, according to the article, were to be used in establishing schoolroom programs and reopening theaters in remote areas.

The article stated that 200 million people in Japan, Korea, Austria and Germany, will not be allowed to see any film that is not approved by the Lorentz unit, and producers in occupied countries will not be allowed to make any films until they have been certified and have an Army approved script. The article also related that Lorentz received authorization to select a nucleus of 34 technicians who will begin expansion of the entire operation. The first production unit of 100 people is to include film editors, camera men, sound men, art directors and other technicians. Veterans are to be given preference on all jobs. Five divisions have been made within the film and theater organization, including:

News Reel Unit
Story Unit
Theater Unit
European Unit
Pacific Unit

The duties of Lorentz' Division will be the production of motion picture documentary "shorts," news reels and theater units, all of which will be used to set up a system of re-education of occupied countries, especially Germany, Austria and Japan.

There is also to be another branch, under the same jurisdiction, devoted to magazines, newspapers, educational and religious, and "special projects." Pare Lorentz, who has been identified as being very sympathetic with the Communist cause, particularly when he was engaged on the WPA theater project, has announced that he will recruit the personnel largely from the Hollywood motion picture industry. Information has been received that the Hollywood Writers Mobilization will be the principal cultural group contacted; that the HWM will occupy the same relations with this War Department project that it did previously with the Office of War Information.

This organization being Communist-controlled and directed could be and very probably would be connected with a propaganda agency for that cause as it would be in a position to utilize the government agency to spread propaganda throughout those occupied countries not yet taken over by Soviet Russia.

The "Guildsman," official paper of the Los Angeles Newspaper Guild, for June, 1946, stated that following the screening of the Russian picture, "Once there was a Girl," portraying the children of Leningrad during the Nazi siege of that city, a talk was made by William Dieterle advocating greater realism and honesty in the production of American motion pictures. Dieterle said: "We saw in this Russian film a scene showing people drawing water through holes out in the river ice; the scene was real. The snow and ice were not artificial and the reality of the cold and hardship projected itself from the screen into the imagination of the audience. Here in Hollywood that scene would have been staged on the set. The snow would have been granulated salt and flour and the sense of reality would have been lost."

A film forum was then conducted, the other speakers being Dr. Corinne Seeds, UCLA educator; Howard Koch, screen writer and chairman of Writers Mobilization; and Charles Ellis, city editor of the "Labor Herald."

Harold J. Salemson about 1937 was the president of the Los Angeles Newspaper Guild and was active in Communist affairs and, according to [redacted] discontinued confidential informant of the Los Angeles Office, was a member of the Communist Party. He went into the Army Special Services early in 1942. He returned to Hollywood from the military service in March, 1946, and at the present time he is the director of publications for the Screen Writers Guild and is active in Communist front organizations.

[redacted]

110

Confidential Informant [redacted] has advised that the Hollywood Writers Mobilization in cooperation with the Mobilization for Democracy has instituted a series of broadcasts over Radio Station KLAC in Los Angeles. The title of the broadcast is "It is Beginning Here." The programs are propaganda in the interest of minority groups.

According to the informant, this is the usual Communist propaganda springboard for putting over the Communist Party line. The broadcasts are given every Monday evening at 7:15. This project also has the support of the Hollywood Independent Citizens Committee of the Arts, Sciences and Professions. The following individuals are interested in conducting this venture: Harry Hoijer, teacher at UCLA; Ken Niles, announcer; Lee Horton, Hollywood Writers Mobilization; Lillian Randolph, Negro actress and Betty Jones, Negro social worker.

HOLLYWOOD INDEPENDENT CITIZENS COMMITTEE OF THE ARTS, SCIENCES AND PROFESSIONS (July 23 through November 8, 1946)

According to [redacted] the Hollywood Independent Citizens Committee for the Arts, Sciences and Professions (ICCASP) has become the main political and propaganda pressure group of the Communist Party in Hollywood and is now carrying out the "open" line of the Communist Party in the political and pressure groups found in the motion picture industry.

[redacted] asserted that the Hollywood ICCASP derives prestige from the influence of the film industry and the influential film characters engaged in that industry. He related that the motion picture industry, as such, renders its tacit consent to these activities as there has never been any criticism of any kind from the top producers of pictures in Hollywood or any attempt to prevent this organization using the name of the industry for its "subversive" purposes.

[redacted] further advised that this organization is openly allied with many other Communist "front" organizations, both locally and nationally and is to be reckoned with as the western branch of the ICCASP, the joint sponsor with the National Citizens Political Action Committee of the meeting held in Madison Square Garden recently when Secretary of Commerce Henry A. Wallace and United States Senator Claude Pepper from Florida made the pro-Russian speeches which caused national and international furore.

[redacted]

[redacted] further stated that while the organization has not been greatly affected by the present exposures of the Communist Party's relations to the Soviet Union and that country's attitudes toward world peace, or a coming war, there have been some withdrawals of membership and board members. The more timid among the group, evidently fearing that reputations in the film industry might suffer, have withdrawn from the organization. To make up for these resignations, the following have been added to the Executive Council:

Artie Shaw, Band Leader
Larry Adler, Actor
Averill Berman, Radio Commentator
Dr. Arthur Brower, newcomer
Virginia Bruce, Actress
Norval D. Crutcher, studio labor leader
Sterling Hayden, actor
Rose Hobart, actress
Maurice Howard, studio union labor leader
Gene Kelly, actor
Robert W. Kenny, attorney-general of California
Roland Kibbee, writer
Charles Lewin, writer
Margo, actress
Kenneth MacGowan, director
Kenneth McKenna, director
Groucho Marx, actor
Jack Moss, writer
Vincent Price, actor
Ann Revere, actress
Arthur Sheenman, writer
Gloria Stuart, actress
Sheppard Traube, writer
Cornel Wilde, actor
[redacted]
Mrs. Talli Wyler, wife of William Wyler, director

The majority of the above-listed individuals have been associated at one time with activities which have been under the influence and/or control of the Communist Party.

The Hollywood ICCASP arranged for a concert in the Hollywood Bowl on September 2, 1946 for the purpose of raising funds. According to a circular issued by the organization the funds were to be used for political purposes. The statement was:

"This concert is the most exciting and important public event HICCASP has ever undertaken. Its financial success will guarantee much of our fall election work as well as support of the many other urgent campaigns in which HICCASP is engaged."

[redacted] stated that the feature of this concert was the guest speaker, Claude Pepper, Senator from Florida, who gave the Communist Party line on the relations of the United States with Soviet Russia. The concert was a success, some 15,000 people attending, and the amount taken in is estimated as between $40,000 and $50,000. The artists taking part were:

Arthur Rubenstein
Frank Sinatra
Gregory Peck
Vincent Price
Alfred Drake
Earl Robinson
Dr. Hugo Strelitzer
Franz Waxman
Larry Adler, and
Claude Pepper

[redacted] further advised that the Hollywood ICCASP is now affiliated with another Communist group, called Citizens Committee for Better Education. This Communist "front" is a pressure group set up to work on the public school system of the State of California and City of Los Angeles. Other organizations affiliated, are:

Communist Party
American Youth for Democracy
American Veterans Committee
Conference of Studio Unions
Hollywood Women's Council
Hollywood Writers Mobilization
Los Angeles Federation of Teachers, Local 430 (AFL)
Mobilization for Democracy
National Citizens Political Action Committee
CIO Political Action Committee
Southland Jewish Organization
United Public Workers, CIO

The Hollywood ICCASP has affiliated itself, according to [redacted] with the Los Angeles Civil Rights Congress, a branch of the National Civil Rights Congress, a completely Communist-controlled pressure organization.

Other organizations affiliated with this national organization, are:

American Veterans Committee
National Lawyers Guild
Home Protective Association (local group)
Home Owners Defense Council " "
West Hollywood Defense Council " "
San Fernando Valley Council
on Race Relations " "
Committee for Unity " "

[redacted] also informed that the Hollywood ICCASP participated on Sunday, September 22, 1946 in a mass demonstration against a meeting held by Gerald L. K. Smith in the Polytechnic School Auditorium in Los Angeles. This demonstration was called by the Mobilization for Democracy, a Communist-formed and controlled "front" in the Southern California area. In doing so, it cooperated with the following Communist-dominated groups:

American Youth for Democracy (formerly Young Communist League)
Mobilization for Democracy
American Jewish Congress
Progressive AF of L (Communists within the AF of L)
Los Angeles CIO Council
American Veterans Committee
Southland Jewish Organization
National Negro Congress
National Association for the Advancement of Colored People.
Jewish War Veterans

The speakers at this demonstration were:

Ellis E. Patterson, Congressman from 16th Congressional District
Phillip M. Connelly, CIO-Industrial Union Council
William Bidner, Mobilization for Democracy, Executive Director
Stanley Moffatt, Justice of the Peace at Huntington Park, Calif.

The HICCASP took part officially in a "strategy" meeting held in the St. Francis Hotel, San Francisco, on September 22, 1946. The purported purposes of this meeting of delegates from organizations mentioned below, were to carry out the policies of the late Franklin D. Roosevelt and "support 'progressive' candidates in the November 5 elections." The organizations represented were:

HICCASP
California State CIO
National Citizens Political Action Committee
National Association for Advancement of Colored People
Brotherhood of Railway Trainmen.

The meeting issued the following statement printed in the Communist "Peoples Daily World," September 23, 1946, Page 1, Column 7:

> "Since developments of the recent weeks had emphasized the need of a stronger, more unified stand among independent liberal groups, and in view of the seriousness of the coming November elections, we are meeting today to explore ways and means of implementing our independent political action in support of the late President Roosevelt's foreign policy of Big Three unity, as recently amplified in the statements of Henry A. Wallace, and the Roosevelt domestic program commonly known as the Economic Bill of Rights."

The Hollywood ICCASP called a mass meeting at the Hollywood Legion Stadium on September 18, 1946 held purportedly to "protest the sufferings of the Jewish people in Palestine."

This meeting was purely political in intent. All speeches dealt with the foreign policy of the United States, in the main, rather than strictly the question of the Jews in Palestine.

A. Hirschmann, listed as Special Inspector General of UNRRA, praised Secretary Henry A. Wallace for his criticism of Secretary of State Byrnes' "get tough" policy with Soviet Russia.

Edward G. Robinson, screen actor, stated that anti-Semitism, anti-Russian, anti-Negro and anti-Labor prejudices are one and the same thing.

Reuben Dafni, a citizen of Palestine, also spoke on the Jewish question, stating that there was no real trouble, except that which is being stirred up by British and other capitalist interests.

Others taking part in this HICCASP-called meeting and following the standard Communist Party line, were:

Gene Kelly, actor
Margo, screen and stage actress
Ned R. Healy, Congressman from Southern California
Charles Brown, chairman Jewish Community Council.

A. Hirschmann, mentioned above, was also listed as a member of President Roosevelt's War Refugee Board.

Approximately 8,000 persons attended this meeting. The general complexion of the meeting was the same as those who attend all other Communist "front" meetings. This, however, was strictly "Hollywood."

The principal activity, aside from that of a "pressure" nature, of the Hollywood ICCASP, was in connection with the recent National elections. The organization has endorsed all candidates favored by the Communist Party with the exception of one: that is, the write-in campaign for Archie Brown, a known Communist, for Governor of California, running on the Communist ticket, or rather, running as a Communist.

The HICCASP is the strongest organized political force within the Democratic Party of California. While not officially affiliated with the Democratic Party, it acts as a hard, disciplined core within that party devoted to an attempt to steer the Democratic Party in the direction of the official Communist Party line.

The Los Angeles "Daily News" for May 13, 1946 stated that a former Secretary of the Interior, Harold L. Ickes, emerged that day as the actual, if not the titular leader, of the new United Front formed by three citizen groups.

It stated that the organization of the three agencies under a single banner in time for this year's elections doubtless will serve to sharpen up Congressional campaigns between those who have been supporting the Administration's domestic program and those who have been methodically chopping it to pieces ever since V-J Day.

"These three groups will keep their autonomy, but will make their weight felt where it counts by pooling resources, talent, and strategy toward a single aim of electing liberal congressmen and senators.

"Heads of the three groups, the National Citizens PAC; the Congress of Industrial Organizations PAC; and the Independent Citizens Committee of the Arts, Sciences and Professions held their initial strategy session here over the week-end."

The Los Angeles Tribune for July 13, 1946 stated that more than 1,100 members of the HICCASP have registered their protests against an act of discrimination charged to the management of the Ambassador Hotel by Carlton Moss who was associated with Frank Capra in the production of "The Negro Soldier," War Department film.

The article stated that Mr. Moss is a member of the Executive Board of HICCASP and has been cited for meritorious service by the War Department in recognition of his production of the "Negro Soldier." Among the well-known

members of the HICCASP who have joined in the committee's protest are:

Olivia DeHaviland
Albert Dekker
Helen Gahagan Douglas
John Garfield
Paul Henreid
Lena Horne
Frederick March
Harpo Marx
James Roosevelt
Gail Sondergaard

The "Hollywood Reporter" and "Variety," trade papers in the motion picture industry, on August 5, 1946 carried full page advertisements. Also, the "California Eagle" carried the same advertisement which in substance was as follows:

"AMONG THE CASUALTIES OF WAR-1946

"January 4:	Four Negro veterans killed in Birmingham, Ala.
"February 5:	Two Negro veterans killed in Freeport, L.I.
February 13:	Negro veteran's eyes gouged out by Aiken, South Carolina policeman.
February 25:	Two Negroes, one a veteran, killed in Columbia, Tennessee jail.
July 17:	Macio Snipes, veteran, only Negro to vote in his district, murdered in Taylor County, Georgia
July 22	Leon McTatie whipped to death near Lexington, Miss.
July 24:	Four Negroes--two men and two women--lynched by mob in Walton County, Georgia.

"STOP THIS SLAUGHTER!

"(A) Wire President Harry Truman urging defense of the Constitution and fulfillment of our Atlantic Charter obligations. Ask him, by a personal plea to the nation, to reassure the world that America is determined to preserve her democracy.

"(B) Wire Attorney General Tom Clark, Washington, D. C., demanding protection for Negro citizens and restoration of law. Commend him for his seven-state investigation of the KKK.

"(C) Wire Senator Sheridan Downey, Senate Office Building, Washington, D. C., urging him to move for the immediate creation of a United States Senate Committee to investigate denial of civil liberties and police protection to the Negro people.

"(D) Wire all Washington representatives urging passage by Congress of a Federal Anti-Lynch Law which has been pending for the last fifteen years.

"(E) Unite with the Hollywood Independent Citizens Committee of the Arts, Sciences and Professions and all other progressive organizations, to undertake a campaign of education and protest."

The article states "This advertisement voted by the general membership of the Hollywood Independent Citizens Committee of the Arts, Sciences and Professions."

The Los Angeles "Times" for August 2, 1946 carried a statement of the HICCASP to the effect that the HICCASP had voted $1,000 additional to the $10,000 reward which had been offered for the apprehension of the person or persons responsible for the Georgia lynchings in Walton County, Georgia.

According to this same source, the Hollywood ICCASP has supported the current "Consumers' Strike". For this purpose literature in huge amounts was mailed. Members of the group organized neighborhood meetings to agitate the boycott and arranged to take part in picket lines in front of commercial establishments. This buyers strike was to take place on July 18th and was officially called by the 16th Congressional District Section of the Communist Party. Picket lines were established in front of markets, etc. The HICCASP responded to the Communist appeal and furnished a sky-writing airplane to support the strike.

The HICCASP reported that it has secured 500 signatures to a telegram sent to Washington in support of this program. The signatures were secured on the streets by John Garfield and Georgia Gibbs. Garfield is the noted screen actor long connected with Communist activity. In this activity the HICCASP

cooperated with the following:

Communist Party
American Youth for Democracy (formerly
Young Communist League)
International Workers Order
American Veterans Committee
National Citizens Political Action Committee.

The organization led a demonstration in the press and by meetings against the Ambassador Hotel in Los Angeles because of the refusal of that hotel to serve Carlton Moss, a Negro writer connected with the Hollywood film industry.

The current activities of this group, according to confidential informant [redacted] and [redacted] were devoted toward the recent elections held on November 5, 1946. These consisted in raising funds, putting out literature and holding meetings in conjunction with other Communist-controlled organizations. As a body, it has endorsed all candidates supported by the Communist Party except one, a known Communist, Archie Brown, who is conducting a write-in campaign for the Governorship. All others endorsed by the HICCASP are what are known as "liberals" or "progressives." Those who receive intensive support by the organization are the following:

Will Rogers, Jr., Candidate for U. S. Senate
Ellis E. Patterson, write-in candidate for Congress after
being defeated in the primary for Senator.
John F. Shelley, candidate for Lt.-Governor
Edmund G. Brown, candidate for Attorney General
Ned R. Healey, Congressman, candidate for re-election
Helen Gahagan Douglas, Congresswoman, candidate for re-election
Clyde Doyle, Congressman, candidate for re-election

All other endorsements of local Assemblymen and propositions on the ballot coincide with the endorsements of the Communist Party.

The HICCASP works in close connection with what is called School of Political Action Techniques conducted by Southern California National Citizens Political Action Committee, located at Parkview Manor, 2200 West Seventh Street, Los Angeles, California. Literature and folders mailed out by HICCASP state the aims and purposes of this school are mainly "mobilizing special groups for political action," political speech writing and making, public relations, etc.

The Communist character of this "school" is shown by the following names, listed as the faculty:

Joseph W. Aidlin, Democratic County and State Committees
Dr. Leonard Bloom, UCLA Professor
Dr. Frank Davis, listed as Professor of Sociology, UCLA.
Albert Dekker, screen actor
Mendel Lieberman, American Veterans Committee
Bernard Lusher, United Office and Professional Workers
Allen Metcalf, campaign manager Ned Healy for Congress
George Moore, President L.A. City Council
Edward Mosk, Attorney and Author
Mrs. Esther Nassitir, 13th District Coordinating Council
John Payne, Citizens Research Institute
Abraham Polonsky, screen writer
Dr. H. E. Scarbrough, 13th District Citizens Committee
George Stiller, Public Relations Consultant
Bert Witt, Director NCPAC
Sara Kleban, Coordinator.

Among sponsors of the school are the following, all of whom have extensive records of Communist activity:

Charlotta Bass, Editor of California Eagle
Averill Berman, Broadcaster
James H. Burford, CIO official
Rev. Ernest Caldecott, Unitarian Minister
George Campbell, AFL Secretary of Musicians Union
Dr. Franklin Fearing UCLA Professor
Augustus F. Hawkins, State Legislature member
Robert W. Kenny, State Attorney General
Albert Maltz, Writer
John T. McTernan, Labor attorney
Carey McWilliams, Professional sponsor for front organizations
Judge Isaac Pacht, Attorney
Gregory Peck, Actor
Mrs. Jean Sieroty, Wife of Manager of Columbia Department Store
Dalton Trumbo, Writer
Claude Welch, Lawyer, teacher
Alvin Wilder, Radio Commentator
Jacob Zeitlin, Book Store

In addition to the foregoing activities, the HICCASP affiliates with, supports and uses the publicity-gathering name of the organization to further all Communist-inspired ventures in the locality.

Spotlight on China Mass Meeting

According to confidential informant [redacted] a mass meeting under the above title was called by notices mailed by the HICCASP for October 6, 1946, to be held at the Hollywood American Legion Stadium. The meeting was widely publicized for weeks in advance. The top officers of the American Legion, having learned that the meeting was controlled by Communists, cancelled the contract for the stadium. The meeting was then moved to the Olympic Auditorium in downtown Los Angeles, where it was held on the date scheduled.

The main purpose of the demonstration was to create pressure on the State Department to withdraw American troops from China, one of the main objectives at this time of the Communist Party of the United States.

Those taking part in the meeting were:

Judge Stanley Moffatt, who acted as Chairman
Paul Robeson, Actor and singer
Ellis E. Patterson, Congressman
Harrison Foreman, Author and Communist sympathizer
Col. Evans Carlson (could not appear, but sent a telegram of support for the movement)
Bill Belton, CIO Organizer

A collection was taken, the Mobilization for Democracy donating $1500. An estimated $5,000.00 was collected.

Others contributing were:

American Veterans Committee
International Workers Order (IWO)
American Youth for Democracy (Young Communist League)

The usual Hollywood support for this meeting was given. Allen Metcalf was the Chairman of the arrangements committee.

[redacted]

AMERICAN AUTHORS AUTHORITY

The American Authors Authority is a recent organization under the leadership of James M. Cain, novelist and movie writer, which plans to control sales to magazines, movies and radio of all manuscripts written by American authors. It is reported that on July 29, 1946 the Screen Writers Guild voted 430 to eight to go into this project and fully supported this new group with the Radio Writers Guild.

The Washington Times Herald for August 13, 1946 quotes Cain's explanation of the operation of this new organization as follows: "The writer will send all works to the Authority to be copyrighted in its name, for his benefit. The Authority will then say, 'We shall copyright for assignment no works except from writers who have become members of the proper guild.'

"This will take care of the outlaw contributor who became so menacing to the American Society of Composers and Authors at the time of its fight with the radio studios.

"It will also say we shall lease no rights except to lessors who comply with the basic agreements of the guild.

"The Screen Writers Guild and the Radio Writers Guild will say, 'We shall permit our writers to work on no material not leased through the Authority' and this will compel every writer in the country hoping for picture or magazine sale to send his work to the Authority before the magazines or publishers get it."

As it may be seen, this new group intends to act as a copyright repository or a clearing house or agent for writers in the leasing of their writings and it empowers the Authority to represent all authors in the disposition of the rights to their literary works.

Some editorial comments have indicated that the American Authors Authority is endeavoring to control ideas. Consequently, if all this power of the ideas in movies, radio and fiction come into the hands of a few people, and those people are touched with "political wackiness, as Hollywood's writers are, how can Moscow miss?"

Press accounts also reflect that the American Authors Authority is to be run by a full-time, salaried employee and is to obtain its funds from magazines, movies and radio companies, totaling about $250,000 a year for its operating expenses.

The New York Journal American on October 22, 1946 carried an article indicating that Stefan Heym, alias Hellmuth Flieg, a former German Communist, is now one of the leading backers of the American Authors Authority. The article also reflects that in addition to Heym, John Howard Lawson, whom it describes as a Hollywood screen writer, Communist Party contact man and fund raiser in the film industry, is also one of the leading sponsors of this nationwide program.

The Hollywood Reporter for August 23, 1946 alleged that although Cain is the leader of this new American Authors Authority, it believes that the material was forwarded to Mr. Cain by some of the Communist members in the Screen Writers Guild. The Hollywood Reporter indicated that this new organization would not assist the writer either in a financial way or give him constructive protection. It cited the example of the Russian writings which contain only what Stalin wants written and it prohibits any Russian writer from using any free thought, freedom or expression or his own creative ideas. This periodical reflects that the same type of treatment can be expected if this organization is allowed to progress and remain in the hands of the Communist-controlled Screen Writers Guild.

The article further states that this control will be accomplished through the maneuver which permits the playwrights to have complete authority over their works for stage production. Consequently, no director or producer will be allowed to change any word or thought without the consent of the author. This, according to the article, is the immediate hidden effort of the Authors Authority in so far as the motion pictures are concerned.

According to the Washington Times Herald for September 9, 1946, a number of the nation's leading authors have banded together to form the American Writers Association. The President of this new organization is John Erskine and its Executive Secretary is Suzanne LaFollette. Its membership included such prominent authors as Clarence B. Kelland, Bruce Barton, Rupert Hughes, Norman Thomas, Clara Boothe Luce, Irene Kuhn, Philip Wylie, George Sokolosky, H. V. Kaltenborn and Oswald Garrison Villard.

This group, according to the press, is a counter organization set up in New York to fight the American Authors Authority proposal.

JOHN BARNES AND ASSOCIATES

This recently formed "public relations" organization, according to [redacted] confidential informant of the Los Angeles Field Division, announced that its functions are to "see that liberal, progressive commentators, such as are listed as supporting the organization are kept on the air as an antidote to the radio prostitutes who put their personal well-being above that of their fellow Americans...." The persons listed as supporting this group are all connected directly and indirectly with the Hollywood film industry. They are:

James Roosevelt
Sam Balter
Averill Berman
Peter De Lima
Bill Pennell
Sidney Roger (San Francisco)

Also listed as supporting this venture are businessmen of Los Angeles, all of whom lean toward the Communist position. The offices of this group are located at 6633 Whitley Terrace, Hollywood. [redacted]

WESTERN COUNCIL FOR PROGRESSIVE
BUSINESS, LABOR AND AGRICULTURE

[redacted] Los Angeles confidential informant, informed that this is also a newly-formed pressure group in the Hollywood section which cooperated with the foregoing organization, John Barnes and Associates. This group is obviously a Communist pressure group because of the names given as supporting it. Some of them are:

Robert W. Kenny
Bartley C. Crum
Will Rogers, Jr.
Albert Dekker
Sam Balter
Paul Robeson
Arch Oboler
Phillip M. Connelly
George Campbell
James Roosevelt, and
many others.

[redacted]

HOLLYWOOD COMMUNITY RADIO

[redacted] confidential informant of the Los Angeles Office, informed that a group of individuals, all of whom have been identified with Communist activities in Hollywood, has applied to the Federal Communications Association for license to operate a standard radio broadcast station to be located in Gardena, California. Gardena is a suburb of Los Angeles. The application was filed on July 18, 1946. The group also filed for a Hollywood FM outlet for the 1560 Kilocycle band.

While this venture is connected with the radio industry, all those involved are connected with the Hollywood motion picture industry. This source relates that the station would be devoted to spreading Communist propaganda. [redacted]

The hearing for a permit to operate this radio station was scheduled to come up before the Federal Communications Commission on October 14, 1946. The group applying for the license, according to [redacted] is under Communist control and all the officers and stockholders have long records of Communist activity. They are as follows:

Alvin Wilder, President, broadcaster
Paul Stewart, Vice-President, radio writer
Cal Kuhl, Second Vice President, writer
Pauline Lauber, Financial Secretary, Hollywood Writers Mobilization Secretary
John T. McTernan, Treasurer, Attorney

Directors:

Franklin Fearing, UCLA Professor
Sam Moore, President of Radio Writers Guild
Abraham L. Polonsky, writer
Phillip M. Connelly, Secretary Treasurer LA IUC
George Campbell, Secretary of Musicians Union, Local #47, AFL
William Pomerance, business agent Screen Writers Guild
Hy Kraft, writer
Emil Corwin, a brother of Norman Corwin

Stockholders:

Charles J. Katz, attorney
Russ Avery, Treasurer of the Peoples Educational Center [redacted]

[redacted]

Kleck Moll
Theodore Saidenberg, musician
Seniel Ostrow
Jack Y. Berman, theater manager
Peter Kahn, Jr.
George Alexander Coulouris, actor
Leo A. Goldberg
John Garfield, actor
Robert B. Roberts, theatrical agency
Allen Scott
Lillian H. Taussig
P. C. Stewart
E. E. Kotkin
Robert Triest
Reginald G. Johnson
Emil Corwin

The purposes of this group are to use this station for "liberal" programs. "Liberal," in this instance means Communist. [redacted]

JEWISH BLACK BOOK COMMITTEE OF LOS ANGELES

According to [redacted] confidential informant of the Los Angeles Office, this organization is the local branch of the national organization of the same name headed by Albert Einstein. It has announced that on October 1, 1946, a mass meeting will be held at the Shrine Auditorium, Los Angeles. The principal speaker at this meeting will be Congressman Emanuel Celler of New York. The purposes of this organization are stated by it in the "People's Daily World," September 6, 1946, to be to "present every public official in the State with a copy of the Jewish Black Book as a reminder that what happened over there must not happen over here."

[redacted]tates that those active in this group have all been identified with Communist activities and most of them have connections with the motion picture industry. They are the following:

Lion Feuchtwanger, refugee writer
Julius Fligelman
Dr. Sanford Goldner, labor research
Peter M. Kahn
Jack Agins, an employee at the People's Educational Center
Mrs. Anne Allen

[redacted]

Harry Bauman, Businessman
Lewis Milestone, director
Artie Shaw, bandleader
John Garfield, actor
Oscar Pattis
Peter M. Kahn, Jr.
Jay Gorney, song writer
Robert Rossen, writer and director
Mrs. Fred C. Pollock
Henry Blankfort, writer and director
Dr. Isadore Rees, Jewish Rabbi
Paul Jarrico, writer
John Berry, director
Samuel Ornitz, writer
A. Maymudes, IWO
Mrs. A. Prinzmetal
George Stiller, businessman 100-138754-134 Page 8

As a result of the meeting held at the Shrine Auditorium, Los Angeles, October 1, 1946, the following resolutions were adopted and disseminated:

Stop the State Department's "Get Tough With Russia" policy

Support Henry Wallace in his attitude toward Russia and the atomic bomb.

Criticize the "imperialist" policy of Britain in sending troops to Greece.

Get United States troops out of China.

And all other "must" agitation according to the present Communist Party line.

Those taking part in the meeting were:

[redacted]

Ellis E. Patterson, Congressman from California
Artie Shaw, Hollywood band leader
Kenneth Leslie, Editor of "The Protestant," a Communist propaganda magazine, issued monthly supposedly in the interest of the Protestants in the United States and anti-Catholic

[redacted]

184

Rabbi Max Nussbaum, Rabbi, Israel Temple
Lion Feuchtwanger, Refugee and writer
Dr. Sanford Goldner, CIO Research Assistant
Peter M. Kahn, Businessman
Dr. Jack Agina, teacher in the Peoples
Education Center
Julius Fligelman

[redacted]

HOLLYWOOD INDEPENDENT CITIZENS COMMITTEE
OF THE ARTS, SCIENCES AND PROFESSIONS
(November 14, 1946 through February 14, 1947)

A confidential informant of the Los Angeles Field Division, [redacted] in November, 1946, advised the Hollywood Independent Citizens Committee of the Arts, Sciences and Professions had issued thousands of letters to organizations, unions and individuals, asking support for the same list of candidates supported by the Communist Party and the Communist front groups. Despite this, only one candidate supported by the organization for a major office was elected. This candidate was Helen Gahagan Douglas who was reelected to Congress from the 14th Congressional district. All others were defeated.

In this campaign the organization cooperated with all other Communist dominated groups, such as:

Los Angeles CIO Council
National Citizens PAC
Progressive AF of L Committee
Railroad Brotherhoods Joint Legislative Council

But as this entire program was defeated and as the entire political complexion of the State of California was changed, swinging definitely to the right, the HICCASP is now left in an isolated and unpopular position, even within the Hollywood studio circles. In fact, one member of the organization stated, "we were completely stunned by this turn of events."

However, despite all this, the HICCASP is still dominated by the Communist Party. It will hew to any changes made by this party. In fact, the HICCASP, like the Communist Party itself, will now be reorganized to meet the conditions of change, which are referred to under Section III. It will conform to the change in the tactics of the Communist Party of the United States which will now be altered because of the coming clash with the Soviet Union. For this reason, it can be stated that the HICCASP is now midway between two political positions, one a hangover from the Communist Political Association and the other the late position, the revolutionary position of Marxism-Leninism. It will now become either a more open propaganda agency for the Communist Party, or go out of existence altogether.

In December, 1946, the same informant, [redacted] reported that the national organization ICCASP is contemplating merging with the National Citizens Political Action Committee with the ultimate object of laying the foundation for a "third party" to be composed of and controlled by the so-called "liberal"

189

elements in the United States. It is not known as yet whether this new combination, should it be brought about, will bear a different name from either of the above named. Should this new combination emerge as a third party, it would be right in line with the Communist Party of the United States which is now agitating for such a third party.

While no open meetings have been held, or announcements made of this proposed merger of the two organizations before mentioned, meetings have been held in private homes for discussion of the subject. The last meeting was held in the home of Eddie Cantor on December 3, 1946, where the matter was discussed. It was impossible to secure the names of those who attended, but the matter of the new party was discussed favorably along with the proposed leadership of Henry Wallace and Claude Pepper. However, the informant states that the matter was discussed more from a racial standpoint (Jewish) than from a liberal (Communist) one.

In January of 1947, informant [redacted] reported that the Hollywood chapter of the national organization is now preparing to go out of existence under that name and emerge as the Hollywood Branch of the new organization formed in New York on December 28 and 29, 1946, called Progressive Citizens of America. This latter organization was formed by a merger of the ICCASP and the National Citizens Political Action Committee (NCPAC).

The convention to bring forth this new organization was held in New York on the afore-mentioned dates. The delegates who represented the Hollywood ICCASP were the following:

E. Y. Harburg - song writer
George Pepper - musician
Larry Adler - musician
Anne Revere - actress
Aline McMahon

The delegates representing the NCPAC from Southern California were:

Bert Witt
Simon Lazarus
Howard Da Silva - screen actor

The Hollywood branch of the new organization is now being set up, and up to the time of this report it had not been completed. Who the officers are and what the general program will be had not as yet been determined.

HOLLYWOOD WRITERS MOBILIZATION

The "Guildsman," official newspaper of the American Newspaper Guild [redacted] June 1, 1946, reflected the specific 1946-47 program of the Hollywood Writers Mobilization as follows:

"PUBLIC SERVICE

"Continue to meet the heavy volume of requests for writing, producing, and directing services in line with patriotic objectives and designed to help safeguard and give meaning to the peace.

"PUBLICATIONS

"Development of the field of 'The Hollywood Quarterly', the unique non-profit magazine co-sponsored by the Hollywood Writers Mobilization and the University of California to provide a mature medium of expression for workers in the communications industries and for the study of those industries. Publication of this magazine marks the first time, writers, producers, artists, directors, and technologists have joined with a major university in a project of this kind.

"MOTION PICTURES

"Once a month the Mobilization shows a distinguished motion picture, either American or foreign and then holds a town-meeting type of audience discussion concerning craft problems in motion picture writing, directing, and producing, and dealing with the social issues implicit in the picture. The Mobilization also premiers unusual films, and plans for film production in 16 mm. documentary and educational field are being made.

"RADIO

"In cooperation with the Federation of American Scientists, the Mobilization has created a public service sustaining series of radio plays, dealing with problems created by the atomic bomb and nuclear fission. The Hollywood Writers Mobilization is also establishing a new radio work shop for the exploration of new and experimental techniques in radio writing and production

"NEWSPAPERS

"The Mobilization is working closely with the Los Angeles Newspaper Guild in the public relations field, and in the creation of special articles, brochures, and news stories to serve worthy purposes. It is working closely with [redacted] to develop a nationally syndicated weekly column for the Negro press.

"Recently the Mobilization has received official awards from the Government of the United States, the Government of Canada and from Government Department [redacted] its war activities services in which the LANG played a vital role."

Following is a summary of the war activities services rendered by the Hollywood Writers Mobilization to the present time:

Documentary and short subject films	210
Radio scripts	1069
Army-Navy camp shows	910
War bond speeches	490
Blood bank speeches	430
War agency brochures	29
War activity feature stories	125
Songs	60
Posters and slogans	360

Confidential informant [redacted] in reporting on the Hollywood Writers Mobilization in November, 1946, stated that this Communist controlled propaganda organization has, within the last sixty days or more, narrowed its activities to a considerable extent. It has not, as an organization, supported or sponsored the usual run of Communist pressure groups, but has instead confined its activities to the radio field.

While the writer members of this group are, at the same time, members of or supporters of many other activities of a Communist front nature, the organization itself has withdrawn from open support of such. This does not mean any change in ideology or desertion of the Communist movement in Hollywood. It is because other organizations have preempted the field of open political action. Such organizations are the Hollywood Independent Citizens Committee of the Arts, Sciences and Professions, the Win the Peace Congress, National Citizens Political Action Committee, etc.

The last important activity of the organization, aside from its radio efforts, was the publication of the Hollywood Quarterly, a publication sponsored jointly by the HWM and the University of California at Los Angeles, UCLA. The last issue of this magazine was dated July, 1946. Another issue was due in October. At the time of this report, this issue had not been published. The alliance with the university is still in existence, although there has been very little activity in conjunction with the university.

Confidential informant [redacted] further advised that a radio program entitled "It is Beginning Here" is being sponsored by the organization and

presented over radio station KLAC in Los Angeles. The program is presented each Monday evening at 7:15 p.m. The program purports to be in the "interest of minority groups." The program follows exactly the position of the Communist Party on this question of minorities. Those taking part in this program written by members of the HWM are:

Lillian Randolph, Negro actress
Ken Niles, announcer
Harry Hoijer, Professor of Anthropology of UCLA
Mrs. Betty Jones, Negro of a public housing project
Lee Horton, writer and director, member of HWM

The content of this program is the usual agitation of minority prejudices against the established American customs.

Interspersed with these programs at various times are so-called "discussions" of the Negro and minority questions. Such discussions took place on October 7, 1946, and several times since. Those taking part were:

Carey McWilliams, attorney and follower of the Communist Party line
Carleton Moss, Negro writer employed in Hollywood
True Boardman, Hollywood writer, radio and screen

All the foregoing are members of the Mobilization and connected with other Communist front organizations.

In December of 1946, [redacted] reported that the Hollywood Writers Mobilization had again become active in propaganda fields and pressure tactics. He reported that because of its connections with the University of California, a state institution, which connections are definite and fixed with the State Board of Regents, the Hollywood Writers Mobilization is able to penetrate and influence many other sources not possible otherwise.

Under the joint sponsorship of the University and the Hollywood Writers Mobilization, the organization publishes a "Quarterly" magazine dealing with motion pictures, radio and music and so-called "culture" in general. The October, 1946, issue of this publication, printed by the University Press and copywrited by the Board of Regents of the University, is now on the news stands. The nature of the publication is, of course, determined by the persons responsible for its content. The complete list of these persons, nearly all of whom have long been identified with Communist activity, either as actual members of the Party, or ardent sympathizers, is as follows:

Editors:

*John Howard Lawson - writer
Franklin Fearing - UCLA Professor
Kenneth MacGowan - writer
Franklin P. Rolfe - UCLA teacher
Samuel T. Farquahar - editor, Hollywood Quarterly
*Sylvia Jarrico - Assistant Editor, writer

Advisory Committees:

MOTION PICTURE

Ralph Beals - UCLA Professor
Howard Estabrook - writer
Arthur Ball - writer
*Leon Becker - writer
Carl Beier
Leonard Bloom - UCLA Professor
*Bill Blowitz - writer
L. M. K. Boelter - writer
William Brockway - writer
*Sidney Buchman - Director
Mae Churchill - writer
Charles G. Clarke - teacher
*Edward Dmytryk - Director
Farciot Edouart - teacher
Margaret Gledhill - writer
*E. N. Hooker - writer
*Boris Ingster - Russian writer
Dorothy Jones - writer
Harry Kimball - writer
Alexander Knox - actor
Vern O. Knudsen
Milton Krims - writer
Emmett Lavery - writer
Harold Leonard - writer
*Jay Leyda - writer
Ben Maddow - writer
*Josef Mischel - writer
Gordon Mitchell - teacher
[illegible] - writer
Dudley Nichols - director
Florence Odets - photographer
*Irving Pichel - director and writer

*Abraham Polonsky - writer
Vladimir Pozner - writer
David Robinson - writer
*Zachary Schwartz - writer
Fred Sersen
Vincent Sherman - writer and director
Sidney Solow - writer
*Theodore Strauss - writer
Ernest Templin - writer
Greg Toland - writer
*John Weber - writer
Michael Wilson - writer
Virginia Wright - columnist

MUSIC:

Lawrence Morton
Ingolf Dahl - composer of music
Martha Deane - teacher
Adolph Deutsch - composer
Hanns Eisler - (brother of Gerhart Eisler)
composer and director of music
Hugo Friedhofer - composer
Gail Kubik - composer
Robert Nelson - writer
David Raksin - writer of music
*Earl Robinson - composer
Walter Rubsamen - writer of music

RADIO:

Harry Hoijer - UCLA Professor
Milton Merlin - writer
Forrest Barnes - writer
True Boardman - writer
*John Bunkel - radio writer
Ralph Freud - teacher at UCLA
*Lwight Hauser - radio announcer
Nancy Holme - radio writer
John Houseman - writer
Carl Kuhl - writer
Jerome Lawrence - writer
Robert Leonard - director and producer

Ranald MacDougall - writer
Arnold Marquis - writer
William Matthews - writer
*Sam Moore - writer
*Harold Salemson - writer
Ashmead Scott - writer
Paul Stewart - director at Paramount
Orson Welles - actor
John Rhedon - writer, Committee for Better Education

The asterisk placed before certain names appearing on the above list indicates that these individuals have been previously identified as having been affiliated with the Communist Party program either directly or through its front organizations.

It will be noticed that the name of Hanns Eisler appears as a member of the Hollywood Writers Mobilization and as one of the "advisors" on programs. This is the same Hanns Eisler mentioned by [redacted] and [redacted] as the brother of Gerhard Eisler (Hans Berger) and active in the work of the Russian Secret Police in the United States for some ten years.

In addition to above activity, the Hollywood Writers Mobilization has launched a series of ten "forums" which it calls "Counter-Attack." These discussion forums purport to be for the purpose of "exposing the Tenney-Hearst-Rankin attack on cultural and academic freedom." The first of the series was held at the El Patio Theater, Hollywood, on December 2, 1946. The list of speakers for the entire series was announced as:

Millen Brand - writer
Peter DeLima - commentator
Frances Eisenberg - school teacher, San Fernando Valley
Franklin Fearing - UCLA professor
Lion Feuchtwanger - German refugee
Harry Hoijer - UCLA professor
John B. Hughes - commentator
Howard Koch - writer
Emmett Lavery - writer
*John Howard Lawson - writer
Kenneth MacGowan - writer
Arch Oboler - writer
*W.E.Oliver - writer
Harold Orr - Federation of Teachers Local 430
William N. Robson
Dore Schary - Assistant producer

Paul Stewart - director at Paramount
*Dalton Trumbo - writer

The following were the speakers at the December 2, 1946, meeting:

Averill Berman - broadcaster
John B. Hughes - commentator
Mrs. Frances Eisenberg - school teacher in San Fernando Valley
Howard Koch - writer
*Richard Collins - writer
Millen Brand - writer
Peter de Lima - commentator
Mrs. Blanche Bettington - school teacher in San Fernando Valley

Each speaker followed the present line of the Communist Party which purports to be aware of a "native fascist" movement to destroy personal liberties, control education and thought; in general all the speakers pretended to see the setting up of a fascist state in this country in short order; and only they and their kind can prevent such a catastrophe.

Mrs. Eisenberg and Mrs. Bettington were discovered to be indoctrinating their pupils with the Communist Party line, they both being teachers in the Los Angeles public schools.

The subjects for the complete series will be:

You Can't Teach That
The Attack on Hollywood
What's Behind the Rankin-Tenney-Wood Smear Campaign?
Who Owns the Air?
The Story Behind the Blue Book Report of the FCC
The Book Burners
The Hearst-Inspired Campaign to Control the Literary Freedom
You can't Hear That
Thought-Control Via the Air Waves
America's Iron Curtain
Restrictions on Freedom of International Communication
You Can't Print That
Suppression of the News
The Writer Under Attack
Drive to Control the Written Word

(Never a criticism of Soviet Russia)

[redacted]

HOLLYWOOD COMMUNITY RADIO

The Communists and Communist sympathizers which have been reported [redacted] Bureau as affiliated with the Hollywood Community Radio group indicates that this is another attempt on the part of the Communists to obtain a radio station within an area where they have a considerable following to disseminate their propaganda and doctrines. The Communist connections of this group were called to the attention of the Federal Communications Commission by memorandum dated October 1, 1946, and by memorandum dated December 18, 1946. A second hearing is to be held on March 10, 1947, at Los Angeles, California, by the Federal Communications Commission at which time the Hollywood Community Radio will endeavor to refute the allegations which have been made against it in that it has Communist connections. It should be pointed out that at the first hearing held by the FCC, Jack Tenney of the Un-American Activities Committee for the State of California belabored the Communists and Communist connections of the Hollywood Community Radio for some four hours.

There are two other groups applying for the license for this five kilowatt station. They are the Coast Radio Broadcasting Corporation and the Huntington Park Broadcasting Corporation. Should this license be granted to the Hollywood Community Radio group, confidential informant [redacted] of the Los Angeles Office has stated that while the name of this group is the Hollywood Community Radio in reality it is the Hollywood Writers Mobilization and that all of the active officers or officers to be are members of the Hollywood Writers Mobilization. He also indicated that if this license was to be given to the Hollywood Community Radio that the Hollywood Writers Mobilization would direct its entire efforts to the radio field.

AMERICAN AUTHORS' AUTHORITY

[redacted] a screen writer who has requested that his name be kept in the strictest confidence, advised Agents of the Los Angeles Office that the purpose of the American Authors Authority would be to set up a Director from each of the four guilds, namely, the Screen Writers Guild, the Dramatists Guild, the Authors League of America, and the Radio Writers Guild. These directors would in turn elect a president who would also be a director and chairman of the board. The American Authors Authority would then establish field representatives, lobbyists and offices to be maintained in Washington, D. C., New York City, Chicago and Los Angeles. The aim of the American Authors Authority would be to copyright in its own name for benefit of its members all literature whether for the stage, screen, book, magazine or radio and lease but never sell the rights to all of this literature under copyright.

The Authority is to be financed by a service charge levied on all corporations doing business with the AAA, and eventually a percentage will be levied against the gross of every magazine, book publisher, reprint publisher, [redacted] radio station and every picture company, which would be pooled into a fund and then either divided among the members or used for a plan for the member's future security. It has been carefully pointed out that the AAA would make no attempt to supercede the four guilds, but to insure its power, a plan is under way whereby members of the AAA would refuse to work on any material except that owned by the AAA.

For some time writers have been seeking to prohibit the outright sale of their material and thus gain revenue from the reissue of a film, or book, or story, and informant [redacted] previously mentioned, has pointed out that many of the writers within the Screen Writers Guild have been honestly and sincerely attracted by the economic aspect of establishing an American Authors Authority. However, this proposal can be seen as an instrument to demand absolute control over every type of printed material. In this connection it is interesting to point out that on May 23, 1946, through a technical surveillance maintained on John Howard Lawson, leader of the Communist movement in the motion picture industry, it was learned that Lawson while discussing the best way to "communize" the United States stated "the best part is by Communizing the writers and producers in Hollywood, and eventually controlling every picture and fiction story produced in Hollywood and perhaps one day controlling every news article in the US that the people read."

There has, of course, been a vigorous opposition to the establishment of an AAA, and the October, 1946, issue of the Screen Writer reflects a portion of the criticism expressed against this plan in the press. The plan has been attacked as an "iron curtain ban on writers," and the charge has frequently been made that the Screen Writers Guild has come under the complete domination of the Communist Party. W. R. Wilkerson, editor of the Hollywood Reporter, has called the AAA a vote for "Joe Stalin."

The criticism of the establishment of an AAA has not been limited to the press, but has extended to a group of prominent writers in New York who on September 12, 1946, formed "The American Writers Association" to combat what they termed an attempt to establish monopoly control over literary production in the U.S. This association of 50 prominent writers, including Louis Bromfield, Katharine Brush, John Erskine, and others, has set up a headquarters in New York and is seeking to enlist the aid of 300 other leading American authors, publicly stating that the Association will fight any attempt to establish "a dictatorship over the nation's writers."

Through a technical surveillance on John Howard Lawson it has been ascertained that the Communists are vigorously promoting the establishment of an AAA, and this source revealed that on September 24, 1946, V. J. Jerome,

National Communist figure, came to Los Angeles to consult with Communist screen writers in an effort to promote the AAA. Recently, Laborair Linhart, [redacted]slovakian film czar, has been in Los Angeles, and on September 24, 1946, Linhart met with Communist Harold J. Salemson, Director of Publications for the Screen Writers Guild, to discuss the AAA.

Following the widespread opposition to the establishment of an AAA, James M. Cain announced in the October 4, 1946, issue of Variety that the entire plan was being redrafted by a special sub-committee of the Screen Writers Guild, to allay fears that politics would enter into the operations of the AAA. Later in the month, Cain went to New York to discuss this proposal with the American Authors League, but was unable to confer with the president, Elmer Rice, who has since resigned. Cain publicly accused Rice of ignoring him, and indicated that he was having considerable difficulty getting the Authors League of America to subscribe to his plan. Interviewed in New York, Cain stated that he was retreating from the original proposal for an AAA, and stated that the plan no longer envisioned a monopoly on writing properties, and he stated that authors would be free to join or not join.

Katherine Barnes of MGM studios has stated that in a discussion of this plan with Louie B. Mayer, head of MGM, Mayer advised this source that he would use public domain material for as long as twenty years if necessary, to defeat this proposal. Apparently in the realization that especially film producers would resort to public domain material, Howard Dimsdale and Guy Endore wrote an article in the October, 1946, issue of the Screen Writer, entitled "Want to Buy the Brooklyn Bridge?" Both Dimsdale and Endore are members of the Communist Party, and in this article "demanded" that public domain material be administered for the public level. The authors stated that "either the Government through a Secretary of Fine Arts (long overdue in our cabinet), or the various responsible bodies of organized artists should be put in charge of public domain.

The issue of the AAA is given widespread attention in the Screen Writer, and the editorial in the October, 1946, issue of the Screen Writer was given over to praising the AAA. [redacted]

At a meeting held on August 8, 1946, of the Council of Hollywood Guilds and Unions Mr. Walter Dunniger of the Screen Writers Guild appeared before the Council members and urged the members to give their support to the American Authors Authority which is being pushed by members of the Communist Party. This information was obtained [redacted] by an agent of the Los Angeles Field Office.

[redacted] confidential informant of the Los Angeles Office, in

referring to the Authority has stated that it has not been able to put over its program before the Executive Council of the Authors League of America. [redacted] stated that the action is now pending before the Council and is to be taken up early in 1947.

"YOUR WORLD"

Above is the title for a new magazine sponsored by the American-Russian Institute and to be published in Canada, the first issue was scheduled to come out during the month of January, 1947. The announcement of this new publication was made by Raymond Arthur Davies at a meeting held on November 13, 1946, at the First Unitarian Church in Los Angeles to celebrate the twenty-ninth anniversary of the Russian revolution.

The staff of the magazine was to be composed of the following:

Raymond Arthur Davies, Editor-in-Chief

Norman Corwin, Associate Editor, radio writer

Leo Huberman, Associate Editor, Publicity Department of the CIO, Washington, D. C.

Ella Winter, Associate Editor, writer
*Ring Lardner, Jr., Associate Editor, writer
Carey McWilliams, Associate Editor, professional speaker
George Seldes, Associate Editor, published of "In Fact

All the above have long records of Communist activities. While this publication was to be issued from Canada, it is evident that Hollywood will direct the material and contents. [redacted]

PEOPLES EDUCATIONAL CENTER

It has been reported that this Communist influenced school for the indoctrination of young persons in the motion picture industry and those aspiring to get into the industry has recently announced its mid-winter courses. It has been reported that its officers and instructors as well as the courses announced are the usual Communist personnel and propaganda efforts. Its courses are said to follow the Communist Party line and the school itself has been reported as being very successful. The Peoples Educational Center has also been referred to as one of the potent factors in propagandizing. Communists and developing individual Communists in the Hollywood picture industry. The director of the school is Sidney Lavison who is reported to be a known Communist of long standing.

ACTORS EQUITY ASSOCIATION

[redacted] The Los Angeles Examiner for November 25, 1946, under the heading "Actors Asking Reds Ouster" under a New York by-line, stated in part that more than 2500 of America's leading actors of stage, screen and radio have signed petitions demanding that the Actors Equity Association clear out the Communists.

The following is a notation from this newspaper article:

"During the past months hundreds of petitions have been circulated on Broadway and in Hollywood by members of the AFL Union, which has been accused of being dominated by followers of the Communist Party line.

"These petitions which demand that all Red Fascists be removed from the council, Equity's governing body, have in many cases been signed by the entire casts of several bit shows on Broadway.

"The present Communist wing of the Equity is visibly concerned with these petitions, it is known, and are retaliating with threats against those who are circulating the anti-Communist statement."

[redacted]

PROGRESSIVE CITIZENS OF AMERICA

(February 14, 1947 to April 22, 1947)

[redacted] The Los Angeles Chapter of the Progressive Citizens of America was formed as a result of the Hollywood Independent Citizens Committee of the Arts, Sciences and Professions going out of existence and being officially replaced by a new organization known as the Progressive Citizens of America on February 11, 1947, according to Confidential Informant [redacted] In a special report submitted by the Los Angeles Office on the Communists in the motion picture industry, the following information was set out as obtained from highly confidential techniques or reliable informants, reflecting the Communists within the Hollywood Independent Citizens Committee of the Arts, Sciences and Professions:

Members of the executive council are William Blowitz, publicist; Sidney Buchman, producer; Abraham Burrows, screen and radio writer; Norval Crutcher, secretary of Film Technicians Local 683; Rex Ingram, Negro actor; John Howard Lawson, screen writer; Jack Moss, producer; William Pomerance, business agent and executive secretary of the Screen Writers Guild; Earl Robinson, composer; Dalton Trumbo, screen writer, and Frank Tuttle, director.

By way of background concerning the formation of the Progressive Citizens of America in Hollywood, Confidential Informant [redacted] reported that on February 11, 1947, the Hollywood Independent Citizens Committee did hold a meeting at the Embassy Auditorium in Los Angeles, at which meeting the formal change of name to Progressive Citizens of America took place. This meeting, according to the informant, was authorized by Jo Davidson, one of the co-chairmen of the National Progressive Citizens of America, who was at that time in the Los Angeles area. The call to attend the meeting was issued in the names of the following individuals:

Brig. Gen. Evans F. Carlson, U. S. Marines Commander (retired);
Norman Corwin, writer and radio broadcaster;
John Cromwell, Director and Chairman of HICCASP;
Bartley C. Crum, Attorney at San Francisco, U. S. Government, Palestine Commission member;
Jo Davidson, Sculptor, New York City;
Albert Dekker, actor;
Mrs. William Dieterle, wife of screen director William Dieterle;
Augustus F. Hawkins, member of California State Assembly;
Lena Horne, actress;
Gene Kelly, screen actor;
Robert W. Kenny, Ex-Attorney General, and Honorary President of

Mobilization for Democracy, National President of Lawyers' Guild;
[redacted]
Dr. Frank Kingdon, National Co-Chairman of PAC;
Jack Kroll, successor to Sidney Hillman in CIO-PAC;
Thomas Mann, writer;
Frederic March, screen actor;
Carey McWilliams, professional sponsor of front organizations;
Edward Mosk, attorney;
Seniel Ostrow, businessman, furniture;
Dr. Linus Pauling, Professor at Pasadena Polytechnic;
Gregory Peck, screen actor;
Dr. John P. Peters;
Paul Robeson (colored) singer and actor;
Edward G. Robinson, screen actor;
Dr. Harlow Shapley, Harvard University scientist;
A. F. Whitney, Railroad brotherhood; and
Bishop R. R. Wright.

Of the foregoing, the following are connected with the motion picture industry in Hollywood:

Norman Corwin, writer and radio broadcaster;
John Cromwell, director of Pictures and Chairman of HICCASP;
Albert Dekker, actor;
Mrs. William Dieterle, wife of screen director William Dieterle;
Lena Horne, actress (colored);
Gene Kelly, screen actor;
Thomas Mann, writer;
Frederick March, screen actor;
Gregory Peck, screen actor;
Paul Robeson, singer and actor (colored);
Edward G. Robinson, screen actor.

[redacted]

The speakers at this meeting held on February 11, 1947, were as follows:

Jo Davidson	National Co-Chairman of the PAC, New York;
Robert W. Kenny	Former Attorney-General of California;
Dr. Linus Pauling	California Institute of Technology, Pasadena;
Bert Witt	Listed as co-director of PAC in the Los Angeles area;
John Cromwell	Screen director;
Edward Mosk	Attorney and sponsor of the Beverly Hills Democratic Committee;
Albert Dekker	Screen actor, formerly State Assemblyman;

[redacted]

Augustus Hawkins	State Assemblyman;
Gene Kelly	Screen actor.

[redacted] According to Informant [redacted] Robert W. Kenny was elected chairman of the new organization, and Senial Ostrow, a Los Angeles businessman, was elected treasurer. This new organization, on February 27, 1947, sent telegrams signed by Robert W. Kenny, chairman, to Senator Sheridan Downey and Senator William F. Knowland urging Senate confirmation of David Lilienthal as Chairman of the Atomic Energy Commission and denouncing the hearings on his fitness as a "most hysterical inquisition." [redacted]

This organization has officially endorsed the following candidates for election to the City Council of Los Angeles at the primary elections to be held on April 1, 1947.

Leland S. Warburton	Incumbent
Lester MacMillan	Assemblyman
Parley P. Christensen	Incumbent
G. Vernon Bennett	Incumbent
Douglas D. Behrend	A Major in the U.S.Army at present. Communists are very active in his behalf .
John R. Roden	Incumbent
George H. Moore	Incumbent

All the above have reportedly followed the political line of the Communist Party, but none is known to be a Communist Party member.

On March 3, 1947, this organization established three additional units in the San Fernando Valley section. A meeting was held at the North Hollywood High School on this date. The principal speaker for the PAC was Fred Rinaldo, a screen writer. Other speakers were:

Russell L. McKnight	Business Agent 683, IATSE
Carleton Moss	Writer (Negro)
Raphael Konigsberg	Known Communist
Walter J. Turner	AFL Pressmen's Union
Dr. H. Calude Hudson	Negro dentist.

A slate of 130 persons, 26 of whom have known Communist Party membership records in the Los Angeles Bureau Office, were placed in nomination by a committee to be elected as the Executive Board unless some of them decline the nomination. [redacted]

20

During April, 1947, [redacted] again reporting on this organization, indicated that it is the most powerful and effective force working as a front for the Communist Party in the Southern California area. The potency of the o[redacted]tion is mainly due to the clever use of the magic name "Hollywood." The activities of this organization within the last thirty days are the following:

Circulation of protests against the proposed aid to Greece and Turkey in the present international crisis.

Open participation and endorsement of a meeting held in Los Angeles on March 19, 1947, at which time the following persons and organizations were represented:

Robert W. Kenny - Chairman of P.C.A. (local chapter);
Ellis E. Patterson - Ex-Congressman, Co-Chairman of State Legislative Conference (Communist dominated);
Reuben W. Borough - Ex-Los Angeles City employee and professional pamphleteer, Co-Chairman of State Legislative Conference (Communist dominated);
Nemmy Sparks - Chairman of the Communist Party;
William R. Bidner - Director of Mobilization for Democracy and Chairman of the meeting;
Walter J. Turner - AFL Printing Pressmen's Union and recently candidate for Los Angeles Board of Education, endorsed by the Communist Party and followers;
Stanley Moffatt - follower of the Communist Party line for years and local Justice of the Peace;
Clarence Carlson - Legislative director of the Railroad Brotherhoods;
Dr. H. Claude Hudson - Dentist, Negro candidate for the Los Angeles Board of Education endorsed by the Communist Party.

Organizations officially represented in addition to the P.C.A. were:

National Lawyers Guild	Ten delegates from the Communist Party
Fifty local AFL Unions	Eighty-two local Jewish organizations
Forty local CIO unions	Railroad Brotherhoods.
Twenty various youth groups	

The results of this meeting were:

Protest against President Truman's policy of sending aid to Greece and Turkey;
Protest against outlawing the Communist Party;[redacted]

Confirmation of a message sent by the Communist Party of Los Angeles County to Eugene Dennis, National Secretary of the Communist Party, protesting the "persecution" of Communists;

Condensed report of this meeting was published in the Daily People's World of March 20, 1947;

Endorsement and sending of delegates Earl Robinson and Dalton Trumbo to take part in a "cavalcade" of protest by Association of Veteran Home Buyers, a temporary paper organization formed under Communist direction. This "march" on Sacramento took place on Sunday, March 23, 1947. Other Hollywood personalities taking part in this venture were the following:

Ben Rinaldo - writer	Herbert Biberman - writer
Carlton Moss - writer	Robert Rossen - writer
John Garfield - actor	Larry Adler - actor
Gale Sondergaard - actor	Paul Draper - dancer

In the local City primary elections, the P.C.A. endorsed all candidates supported by the combined Communist front groups. It did not, however, endorse the openly known Communist candidates such as LaRue McCormick and Elise Monjar, for obvious reasons, caution being uppermost.

On March 17, 1947, the P.C.A. held a meeting at which Dr. Harlow Shapley, Professor at Harvard University, was the principal speaker. This meeting followed the Communist Party line on foreign and local affairs. In addition to Dr. Shapley, Robert W. Kenny and Peter de Lima appeared.

P.C.A. is preparing a propaganda campaign to publish Henry Wallace's speeches and other radio programs along the same lines and are now raising the sum of $15,000 by open appeal for the purpose. Telegrams sent out signed by Bert Witt for the P.C.A. Board of Directors so state.

The national organization of P.C.A. is now publishing a monthly organ called "The Progressive Citizen." This paper is being circulated by the Hollywood Chapter. Hollywood is represented on the staff of the publication by the following:

Herman Shumlin
Norman Corwin - radio commentator
John Cromwell - writer
Lillian Hellman - writer
Gene Kelly - actor
Frederick March - actor
Robert W. Kenny - Ex-State Attorney Ge
Paul Robeson - Negro, singer and actor.

[redacted]

On March 14, 1947, the P.C.A. sent out a circular to all members asking them to write or wire their Senators demanding they oppose President Truman's plan for aid to Greece and Turkey. The plea is signed by Robert W. [redacted], chairman. On March 31, 1947, the P.C.A. took a full-page display advertisement in the Daily Variety, Hollywood Trade Publication, asking for $15,000 to keep Henry Wallace on the air and asking at the same time everyone demand that President Truman cease his war mongering.

From the foregoing list of activities it can be seen that the Hollywood P.C.A. is the spearhead of Communist pressure tactics in the Southern California area.

* * *

HOLLYWOOD WRITERS MOBILIZATION

Confidential Informant [redacted] advised that the activities of this organization at the present time are mainly in three directions:

1. Sponsoring and supporting other Communist front organizations such as the HICCASP, Mobilization for Democracy, Conference of Studio Unions, Civil Rights Congress, etc. Organizationally and by the individual acts of its members, it lends what might be called moral support to such groups.

2. Support and pressure efforts for the granting of a radio license for the establishment of a radio station at Gardena, California. This application for such license is made in the name of the "Hollywood Community Radio," a group of Communists and sympathizers connected with the Hollywood film industry for the most part. Hearings on this application have been heard within the last sixty days. The application is still under consideration by the Federal Communications Commission. The Communist character of this application and the records of those interested in the venture was thoroughly exposed by Senator Jack B. Tenney, Chairman of the California Legislative Committee on Un-American Activities, at the hearings.

3. The principal activity of the Hollywood Writers Mobilization is, at this time, the holding of a series of "forums" which it publicizes as "Counter Attack." These so-called forums -- in reality, sounding boards for the Communist Party line -- are held at the El Patio Theater in Hollywood, the latest on January 13, 1947. The list of the speakers for the various meetings are given as:

John Howard Lawson	Dore Schary	Millen Brand
Dalton Trumbo	Franklin Fearing	Peter De Lima

[redacted]

Frances Eisenberg	Howard Koch	W. E. Oliver
Leon Feuchtwanger	Emmett Lavery	Harold Orr
Harry Hoijer	Kenneth MacGowan	William N. Robinson (Robson)
John B. Hughes	Arch Oboler	Paul Stewart

The above individuals have reportedly been affiliated with the Communist movement either directly or through its front organizations.

The last meeting or "forum" was held on January 13, 1947. The subject for discussion was titled "The Attacks on Hollywood." It was described as an "expose of the Rankin-Wood-Tenney smear campaign against the forward-looking picture-makers in Hollywood." The speakers at this meeting were: John Howard Lawson, Ex-Attorney General Robert W. Kenny, and Irving Pichel.

John Howard Lawson's remarks were to the effect that all investigating committees were a curse; that when the Tenney Committee branded the Hollywood Writers Mobilization a "clearing house for Communist propaganda" it was a downright lie. He proposed that the Hollywood Writers Mobilization set up a committee to investigate the investigators, and that all witnesses before any such investigating committee as Tenney, Rankin, or Wood should also be summoned before the Hollywood Writers Mobilization so that they could be thoroughly exposed.

Robert W. Kenny agreed with Lawson, stating that the Hollywood Writers Mobilization should insist upon the right to investigate the investigators. He then went to the legal side of the rights and privileges of "investigating Committees" practically knocking the whole structure over as unconstitutional and un-democratic, etc.

Irving Pichel likewise made an attack on investigating committees, stating that they were for the purpose of preventing Hollywood from making forward-looking pictures that teach and instruct; that these committees were seeking to influence the industry in their direction in order to control the thinking of the American people. He stated that the way for the Hollywood Writers Mobilization and its objectives to succeed would be to influence people to stay away from the theaters in millions and let the producers know why. Mr. Pichel is a director at Twentieth Century-Fox Studios.

The California Eagle for November 7, 1946, under the heading "Hollywood Writers Hit Injunction Against Chases" stated that an encouraging increase in the number of protests against the spread of restrictive covenants in Los Angeles was noted by the Civil Rights Congress as it released to the press a statement signed by the entire Executive Board of the Hollywood Writers Mobilization condemning the use of the injunction against Lillian Chase, well known sports and theatrical figures. The article stated, "In behalf of the Hollywood

Writers Mobilization we, the undersigned officers, protest the restrictive covenant injunction which is preventing Jack and Lillian Chase from living in the house they bought and own at 3527 West Adams Street, Los Angeles." The signers of the statement were the following:

Howard Koch, writer - chairman;
Professor Franklin Fearing, U.C.L.A. Professor - 1st vice president;
Sam Moore, writer - 2d vice president;
Abraham Polansky, writer - secretary;
Chuck Jones - treasurer;
Irene M. Bargeman - acting executive secretary.

The California Eagle for November 28, 1946, under the heading "Counter-Offensive against local National Witch Hunters" stated in part that a full fledged offensive against the witch hunting and book burning assault on the basic freedom of the American people has been organized in Hollywood under the direction of the Hollywood Writers Mobilization.

It stated that many of the nations most distinguished writers, editors, educators, critics and film and radio producers are spear-heading this move against the Rankin, Bilbo, Tenney, Gerald L. K Smith "Fear-Smear technic of thought control."

It further stated that under the general heading "Counter-Attack," the first of a series of forums dedicated to protecting freedom of expression will be held at the El Patio Theater. This forum will identify and analyze the acts of the conspirators against the free exercise of the American Bill of Rights in the film, radio, education and publication fields. Subjects for subsequent forums were listed as follows:

You Can't Teach That;
The Attack on Hollywood;
What is Behind the Rankin-Wood-Tenney Smear Campaign;
Who Owns the Air;
The Story Behind the Blue Book Report of the Federal Communications Commission;
The Book Burners;
The Hurst-Inspired Campaign to Control the Freedom of Literary Expression;
You Can't Hear That;
Thought Control Via the Air Waves;
America's Iron Curtain;
The Restrictions on the Freedom of International Communications;
You Can't Print That: The Suppression of the News;
The Writer Under Attack: The Drive to Control the Written Word.

This article stated that the speakers against the "dangerous thoughts" credo being forced on the American people would be the following persons:

[redacted] Brand, Millen, novelist;
De Lima, Peter, radio commentator;
Eisenberg, Frances R., Teacher at Comosa Park High School;
Fearing, Professor Franklin, professor of psychology, UCLA;
Feuchtwenger, Lion, novelist;
Hoijer, Harry, professor of anthropology, UCLA;
Hughes, John B., radio commentator;
Koch, Howard, screen writer and chairman of the Hollywood Writers Mobilization;
Lavery, Emmett, screen writer and president, S.W.G.;
Lawson, John Howard, screen writer;
MacGowan, Kenneth William, producer and educator;
Obler, Arch, radio writer and film director;
Oliser, W. E., film critic;
Orr, Harold, president, Local 430, American Federation of Teachers;
Robson, William N., radio writer and producer;
Sharey, Dore, writer and motion picture producer;
Stuart, Paul, film and radio director;
Trumbo, Dalton, novelist and screen writer.

The article stated that the Hollywood Creative Talent Club has issued the following statement: "It is a challenge to every American when the Rankin-Wood Committee proposes a radio censorship law gagging news analysis, or questions the right of the theater to present a play dealing honestly with race relations. It is a threat of our heritage of democracy when the freedom of the press is distorted into the freedom to suppress vital news, or when responsible editors are irresponsibly attacked."

The article stated further: "Our right to speak and think as free Americans is at stake. The Hollywood Writers Mobilization has organized this series of forums to expose the plot against our democratic heritage. The Counter-attack forum series will present to the public the result of expert research concerning the effort to subordinate and enslave the minds of the many for the benefit of the few Parts of the forums will be recorded and made available for producing in other areas of the nation."

W R. Wilkerson stated editorially in the Hollywood Reporter for December 4, 1946, that if the turn-out for the Hollywood Writers Mobilization forum in the El Patio Theater was "any indication of the interest in this set up, then the whole thing is a 'bust', as they were less than 200 people in the 700 seat auditorium who listened to a lot of 'clap-trap' that was right down to Party line.

"The discussion was supposed to tie into 'a Counter-Attack'against the plot to control America's thinking." But from that night's forum the idea seems to be an effort to control America's thinking for Sovietism and put the [redacted] of these United States under the finger of Moscow.

The article stated that John B. Hughes, who presided at the meeting confined himself to "Don't believe what you read in the Hurst papers, Col. McCormick's Chicago Tribune, The New York Daily News and the Hollywood Reporter." These publications were termed the "enemies of society." It so happened that these papers are but a few of those in this country that have been attacking the "Commies", which to all evidence, are so dear to the heart of the Writers Mobilization. "The first speaker was Frances Eisenberg, the head of the journalism class and supervisor of the Canova Park High School of this city, who was called before the recent Tenney Committee session here. She ranted and raved about the state of the nation, its down-fall, and while without mentioning it, seemed to give the impression that we should Sovietize this country.

"Richard Collins read Millen Brand's speech because he supposedly is ill. It wasn't so hot but when Howard Koch grabbed the 'mike' things warmed up. Along with Hughes, he warned against the condition of the press, The Reporter, Hurst, McCormick and Patterson attempting to make America Fascist. Koch went into detail about his having been assigned to script Joe Davies' 'Mission to Moscow'; he read and reread the book; then he went into extensive research aside from the book, but declared that the Warners would not let his script, especially as to dialogue, go through in its entirety.

"Peter De Lima talked about the commentators who had been kicked off the airlanes and urged the 200 who were present to attend the Averill Berman hearing before the Rankin-Wood Committee yesterday, 'to get down there and shout.' "

The Hollywood Reporter for December 6, 1946, under the heading "'Counter-Attack' on plot to Control U. S. Thinking Launched," stated that the Hollywood Writers Mobilization unleashed the first of their "Counter-Attacks" against the plot to control American thinking.

The first "Counter-Attack" forum was entitled "The Conspirators" and was aimed to expose the conspiracy to suppress freedom of expression It was held at the El Patio Theater.

The speakers on the forum included Howard Koch, chairman of the Mobilization; Frances Eisenberg, public school teacher; Peter De Lima, a news commentator; John B. Hughes, broadcaster, and Richard Collins. Koch named the press and radio lords as Hurst, McCormick and Patterson.

AMERICAN AUTHORS AUTHORITY

[redacted] Special Agents of the Los Angeles Field Division were able to obtain the personal papers of Lionel Berman of the Cultural Section of the Communist Party in New York City while he was visiting on the West Coast. Among these papers there was obtained a copy of a document setting forth the Communist cultural policy, which read in part as follows: "That the development of culture is possible only within the most complete freedom, that the mission of intellects is to be heralds and calling for a struggle to establish the writers' control over scripts, for the creation of means of working without falling under the axe of the trusts who control production."

The Joint Fact-Finding Committee of the Un-American Activities in California, Volume 28, pages 750 and 751, reflect that the Communists' objective to exercise control and influence was quite well expressed by John Howard Lawson, screen writer and leader of the Communist movement in the motion picture industry, when he stated that "The best bet is to communize the writers and the producers in Hollywood and eventually control every picture and story produced in Hollywood and perhaps one day (control) every new article in the United States." Admittedly the A.A.A. seeks strong control over all scripts, whether for radio, the theater, the motion pictures or magazines, and it is obviously an excellent apparatus through which the Communists could obtain their objective; however, both Communists and non-Communists who support the A.A.A. deny that it would ever be used for such a purpose and point out that it was originated by James A. Cain, prominent writer, who has never been identified in Communist front activities. It is true that Cain has been widely accredited with originating the A.A.A., but Emmet Lavery testified before the State Committee on Un-American Activities that Cain was erroneously accredited with originating the A.A.A. In response to a direct question as to who started the A.A.A., Lavery testified, "Answer. Oh, that was on the agenda of the Screen Writers Board for a long time. I think, without taking any credit away from Jim Cain, I really kicked the ball off in an article in the Screen Writers called 'Time For Decision,' which was an explanation of the licensing board. But we had a subcommittee which had been considering this project for some time."

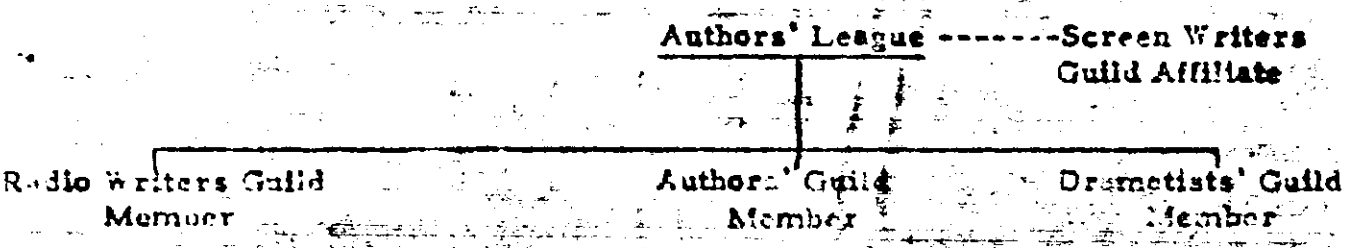
The committee to which Lavery referred was apparently the Original Material Committee of the Screen Writers Guild, for in the August, 1946, issue of the Screen Writers, there appears a note on page 37 which states that Ring Lardner, Jr., who has been identified through the records of Elizabeth Benson, membership director of the Northwest Section, Los Angeles County Communist Party, as a member of the Communist Party, addressed a meeting of the Screen Writers on July 29 and told of the inception of the A.A.A. plan through the Screen Writers Guild Original Material Committee.

[redacted]

It has been ascertained that the members of this committee, which met for the first time in January, 1945, are as follows:

Rian Lavery, Jr., Chairman, Communist
Howard Estabrook, identified in Communist front activities
James N. Cain
F. H. Herbert, identified in Communist front activities
Boris Ingster, identified in Communist front activities and the League of American Writers
Arthur Schwartz, identified in Communist front activities
Everett Freeman
Albert Mannheimer

The article to which Lavery referred in his testimony was one that he wrote for the May, 1946, issue of the Screen Writer and it pointed out that the Executive Council of the Authors' League of America had recently endorsed in principle the concept of licensing written material and he called upon the Authors' League to assist the Screen Writers Guild in securing such rights for screen writers. Lavery pointed out that the Screen Writers' Guild was in itself nearly powerless to enforce any licensing ideas, inasmuch as the Guild negotiates with the producers only for conditions of employment and the agreements under which the Guild operates do not apply to material sold to the studios for the screen. The relationship of the Screen Writers' Guild to the Authors' League and to the other guilds can best be reported by the following diagram:



Following Lavery's article there appeared an article in the July, 1946, issue of the Screen Writers written by James N. Cain which set forth the proposal known as the A.A.A. In brief, Cain proposed to set up an authority which would control and coordinate the work of four writer guilds - those of the authors (magazine and feature story writers, etc.), the screen writers, the radio writers, and the dramatists. This Authority would copyright in its own name all material produced by writers and would act in an advisory and legal capacity to lease out the various rights, i.e., radio reprint rights, etc., for each writer who submitted material through the Authority. When Cain first proposed the plan he pointed out that writers all over the U. S. would be forced to join one of the four guilds; however, it is understood that this provision has been withdrawn, due to tremendous opposition which came from writers who are not identified with any union. The

Authority would finance itself by a service charge of one per cent of the total take on all transactions and later on another per cent would be levied against purchasers of written material, all of which would be placed into a pool for the benefit of member writers. The outright sale of material would be banned. Obviously this plan proposes great economic benefit for writers but there is also the objection that the material, since it is to be leased and not sold, cannot be changed by a producer or an editor.

Mary McCall, a prominent screen writer, commented upon this provision of the Authority in the August issue of the Screen Writers and stated that if there were an A.A.A. the writer could then say "no to an ad libbing actor and 'behave yourself' to a pencil happy producer."

Under the present set-up in the motion picture industry producers and directors are able to delete any offensive material from scripts but if the A.A.A. were established the complete control over the script would remain with the writer.

Immediately following the proposal of the A.A.A., there was widespread criticism in the press and among a number of prominent writers who labeled the A.A.A. as an apparatus for "thought control." A group of prominent writers such as John Erskine, Eugene Lyons, Dorothy Thompson, etc. formed an organization known as the American Writers Association to compete with the A.A.A.

The Saturday Review of Literature, which is considered one of the most authoritative magazines for writers, describes the A.A.A. as a "blue sky proposal" and states, "This glamorous proposal is written with all the enthusiasm and the confidence of a wild-cat oil prospectus. It is obvious that any all-embracin authority of this nature, owning the copyrights to the works of a majority of American writers, advising them and perhaps controlling their contacts, could, without much difficulty, strangle free speech and free literary enterprise."

Those who objected so vigorously to the A.A.A. did so because they felt that there might very well be discrimination against the writer or the material that he wrote, and it is interesting to note that there has been a "no discrimination" amendment passed by the Screen Writers Guild which reads, "...that there be no discrimination in the rights or treatment accorded by A.A.A. to any piece of written material by reason of its content." It is interesting to point out that this amendment was first proposed by Edwin Bloom, who has been identified in Communist front activities, and it was seconded by John Rexley, who, according to the records of Elizabeth Benson, membership director of the Northwest Section, Los Angeles County Communist Party, is a member of the Communist Party.

28

At a membership meeting of the Screen Writers Guild, the proposal for the establishment of the A.A.A. was introduced in principle, and the Screen Writers Guild sent its executive secretary, William Pomerance, who, according to Elizabeth Bentley's records, has been identified as a member of the Communist Party, to New York to confer with representatives of the Authors' League of America.

Meanwhile the Screen Writers Guild has set up a so-called overall committee to promote the A.A.A., the membership of which is as follows:

Emmet Lavery - Chairman
Ring Lardner, Jr. - Vice Chairman, Communist

Organization:

James Cain
Ring Lardner, Jr. - Communist
Morris Cohen - identified in Communist front activities
Mary McCall - identified in Communist front activities
Arthur Schwartz - identified in Communist front activities
Arch Oboler
William Pomerance - executive secretary of Screen Writers Guild Communist
Audrey Finn - Communist

Relations with Other Guilds:

Samuel Moore - president of Radio Writers Guild, Communist
True Boardman - Radio Writers Guild, identified in Communist front activities
Albert Maltz - Screen Writer (Communist)
Philip Dunne
Frances Goodrich
Edwin Belvin
Arthur Arthur

Public Relations:

Everett Freeman
Alva Bessie - Communist
F. Hugh Herbert - identified in Communist front activities
Allen Rivkin - identified in Communist front activities
Adel St. John Rogers.

Since the A.A.A. was first proposed, it has been vigorously promoted by the official publication of the Screen Writers Guild, which is entitled the "Screen Writer." The editorial committee of the Screen Writer is presently composed of the following individuals:

Dalton Trumbo, editor (Communist)
Gordon Kahn, managing editor (Communist)
Stephen Morehouse Avery
Harris Gable
F. Hugh Herbert, identified in Communist front activities
Ring Lardner, Jr. (Communist)
Isabel Lennart, (Communist)
Sonya Levien
Theodore Strauss (Communist)
Paul Trivers (Communist)
Harold Salesmon, director of publication (Communist)

In the December 24, 1946, issue of both the Hollywood Reporter and Variety, there appeared an article stating that the Authors' League of America, while introducing in principle the concept of licensing written material, turned down Cain's proposal for an American Authors Authority. Variety reported the committee of the Authors' League of America as stating that "we recognize many objectionable features in the Authority plan for compulsory membership, assignment of copyrights, and other provisions of complete legality." The report went on to state that they wanted some guarantee which would preclude the possibility of any editorial control over written material or of a dictatorship of a few men over all American writing. The article concluded by pointing out that presidents of the Screen Writers Guild, the Radio Writers Guild, the Dramatists, and the Authors Guild would meet sometime in the next few weeks to determine the steps which must be taken to build upon acceptable plan for leasing rather than outright sale of written material.

Confidential Informant [redacted] who is unusually well acquainted with the Communist infiltration into the motion picture industry, summed up his opinion by stating, "An understanding of the Communist Party line and the tactics used in influencing the entire literary field in the United States and the further fact that the proposal comes from definite Communist sources in Hollywood should show conclusively that the American Authors Authority is meant to be another Communist instrument in the United States."

The individuals listed above in this section as Communists have been identified as such either through reliable informants by the Los Angeles Office

[redacted]

[redacted]

PEOPLE'S EDUCATIONAL CENTER

The Los Angeles Office has advised that the following individuals connected with the People's Educational Center are Communists. The Communist membership of these individuals is known to that office either as a result of information obtained [redacted] by a report received from a reliable confidential informant.

People's Educational Center

Board of Directors:
Maurice Howard, business agent, Screen Cartoonists Guild
John Howard Lawson, Screen Writer

Advisory Board:
Helmer Bergman, Film Technicians' Local, employed at Paramount
Sandra Gilroy, Screen Writer
Robert Lees, Screen Writer
Frank Tuttle, Director

Instructors:
Carlton Moss (Negro), Screen Writer
Frank Tuttle, Director
Herbert Biberman, Director
Edward Dmytryk, Director
Robert Lees, Screen Writer
Howard Dimsdale, Screen Writer
Val Burton, Screen Writer
Hugo Butler, Screen Writer
Guy Endore, Screen Writer

Confidential Informant [redacted] of the Los Angeles Office reported that the Communist School, the People's Educational Center, is now conducting its spring classes. He stated that the subjects are the usual ones of theory and tactics in such schools throughout the country. The current teachers are:

Milton Gottlieb, Screen Publicists Guild
Maurice Howard, Screen Cartoonists Guild, Business Agent
Helmer Bergman, 1937 Local 40, Studio Union
Lloyd Van Dyke, United Electrical Workers, Local 1421
Sidney Davison, Director of the school
Wallace Stark, free lance artist and teacher
George Keller - Accountant, auditor and business manager
Neil Enochs, Chinese-American Bureau of Research; Editor of Los Angeles Chinese Review
Carleton Moss, Negro, author of "The Negro Soldier."
Jacob Akow, local head of World Zionist Movement - lecturer
Dr. Leo Sigelman, M.D. Lecturer on social, economic, and political questions

Dr. Frank C. Davis, formerly director of P.E.C., consulting psychologists
Mrs. Lory Titelmann, Writer
[redacted]urra, Adowitz, M.D.
Dr. Frederick Reynolds, Retired M.D.
Irvin[illegible] Pichel
Herbert Biberman, Writer
Edward Dmytryk, Director
Robert Lees, Writer
William Blowitz, Writer
Nat James, Writer
Guy Endore, Writer
John B. Sanford, Screen Writer
Charles R. Millholland, Writer
Elena Agins, Russian Refugee
Freda Minowitz
and many others lesser known.

In addition to the foregoing, this school is showing a series of propaganda films at the Union Hall of the Screen Cartoonists Guild, 6272 Yucca Street, Hollywood, under the direction of the following Hollywood personages:

Herbert Biberman, Writer
Edward Dmytryk, Writer and Director
Fritz Lang, Director
Kenneth MacGowan, Writer
Hadley Nichols, Writer.

[redacted]

THE AMERICAN-RUSSIAN INSTITUTE

Confidential Informant [redacted] reported that the American-Russian Institute has now opened an office at 6607 Hollywood Boulevard. He stated that the following individuals are in control of the organization:

Mrs. Belle Duonoff	Executive Secretary
Dr. Francis K. Pottenger	Director - Sanitariums Operator
Dr. David Appleman	Director
Alvah Bessie	Writer
Edmund [illegible] Cooke	Director, Ex-Secretary to Mayor Bowron
Dr. George [illegible]. Day	Professor at Occidental College
Dr. Clyde K. Emery	Professor at Occidental College
Thomas L. Harris	Head of National Council of American Soviet Relations

Constantin C. Korneff	Russian Relief
Dr. E. Wilson Lyon	
Jerome W. McNair	
Lewis Milestone	Motion Picture Director
Corrinne A. Seeds	Teacher at U.C.L.A.
Dr. Harold U. Svercrup	Teacher at U.C.L.A.
Clara R. Walden	Russian-American Institute
Michael A. Walden	Russian-American Institute

[redacted]

THE CIVIL RIGHTS CONGRESS

Confidential Informant [redacted] reported during March of 1947 that among a list of 50 names signed to a petition "gotten" out by the Civil Rights Congress in New York protesting against what it calls "the shameful persecution of the German anti-Fascist refugee, Gerhart Eisler," the names of the following persons connected with the Hollywood motion picture industry appear:

Thomas Mann	A refugee from Germany who received his citizenship about one year ago.
Carey McWilliams	Professional Communist front sponsor.
Dorothy Parker	Newspaper columnist.
Garson Kanin	Writer (now back in Hollywood).
Dashiell Hammett	Writer.
Rockwell Kent	Artist.
Ellis O. Patterson	Ex-Congressman.
Stella Adler	Actress.
John Howard Larson	Screen writer and Communist functionary

The Los Angeles Office further reported with regard to this organization that Ring Lardner, Jr., who is a member of the National Board of the Civil Rights Congress, is a Communist.

[redacted]

THE SOUTHERN CONFERENCE FOR HUMAN WELFARE

This same informant of the Los Angeles Office reported that Melvyn Douglas, the movie actor, during March of 1947, was acting as the Hollywood representative for money-raising purposes of the Southern Conference for Human Welfare. He reportedly mailed out under his own signature letters soliciting funds for the organization. [redacted]

AMERICAN ARTS COMMITTEE FOR PALESTINE

According to Informant [redacted] this is a new organization formed, nation-wide in scope, for the purpose of pressuring the immigration of displaced Jews into Palestine. From the list of those active in the organization in Hollywood,

it would appear to be under control of the Communist Party. Some of the individuals are the following:

[redacted] D. Andrews - writer
George Biddle - artist
William Blowitz - writer
Vera Caspary - writer
Harold Clurman - director
John Cromwell - writer
Phillip Dunne - writer
William J. Fadiman - RKO producer
Sheridan Gibney - producer
Albert Hackett - writer
Don Hartman - producer
Lillian Hellman - writer
James Wong Howe - camera man
Sam Jaffee - actor's agent
Carson Kanin - producer with Universal-International
Canada Lee - Negro, actor
Sonya Levien - writer
Groucho Marx - actor
Paul Muni - actor
Arch Oboler - writer
Irving Pichel - director
Robert Riskin - writer
Edward G. Robinson - actor
Dore Schary - director
Herman Shumlin - producer
Leonard Spigelgass - writer
Irving Stone - writer
Frank Tuttle - writer and director
Franz Waxman - musician
William Wyler - director
Laslo Benedek - writer
Henry Blankfort - writer
Irving Brecher - writer
Jerome Chodorov - writer
Norman Corwin - radio writer
Jules Dassin - director
Howard Estabrook - writer
John Garfield - actor
Frances Goodrich - writer
E. Y. Harburg - writer of music
Rita Hayworth - actress
Paul Henreid - actor
John Huston - actor
Nunnally Johnson - writer
Gene Kelly - actor
Emmett Lavery - writer
Sol Lesser - producer
Bela Lugosi - actor
Lewis Milestone - director
Dudley Nichols - writer
Nat Perrin - writer
Anne Revere - actress
Allen Rivkin - writer
Robert Rossen - writer
Allan Scott - writer
Frank Sinatra - singer
Donald Ogden Stewart - writer
Joseph Szigeti - concert violinist
Walter Wanger - producer
Cornel Wilde - actor
Fred Zinneman - producer [redacted]

"THE NEGRO'S STATUS IN SCREEN"

The "Daily Worker" for March 30, 1947, in an article entitled "Facts About Discrimination Against Negroes in the Arts" under the section captioned "The Negro's Status in Screen", reflects the following information:

"L. J. Reddick, curator of the Schomburg collection of the New York Public Library, checked over 100 films with Negro themes of Negro characters of 'more than passing significance.' Of that 100, he found 75 must be classified as anti-Negro, 13 as neutral, with the Negro presented both

"favorably and unfavorably in about equal proportions, and only 12 which could be classified as pro-Negro.

[redacted] "The stereotype is hardly mitigated by the few - the very few - pictures in which Negroes were decently presented. In 'Arrowsmith', years ago, there was a Negro doctor with dignity and devotion to duty. In 'They Won't Forget', there was a Negro janitor facing a third degree in a lynch-mad town. Negro participants in the war against fascism were shown with dignity and courage in 'Sahara' and 'Bataan' and 'Lifeboat.'

"Hollywood's stereotypes do have an effect. 'Birth of a Nation' was followed by a resurgence of the Ku Klux Klan. The modern and subtler 'Birth of a Nation' we know as 'Gone With the Wind' contributed to obstructing the growing sentiment for a federal anti-lynching bill.

"There are no Negro technicians in Hollywood, no Negro cameramen, no Negro carpenters, no writers or film cutters or laboratory technicians.

"As for the Negro actor, he's 'lucky' even to get a job caricaturing himself. Gunga Din was played by a white actor.

"One out of every ten Americans is a Negro and Negroes do not appear in crowd scenes, on the streets, in night clubs and theatres.

"There are theatres the Negro does not enter - not because he cannot, or dare not, but because of the very atmosphere of the place, the attitudes of the staff and of the white patrons. In the South, when Negroes are even permitted to pay their way into a motion picture theater, and it is never one of the best, they are relegated to distinctly inferior Jimcrow sections.

"In film theatres Negroes rarely are hired for anything except menial jobs - porters, janitors, washroom attendants. Ticket sellers, ushers, doormen, managers, projectionists - white."

THE MOTION PICTURE ALLIANCE FOR THE PRESERVATION OF AMERICAN IDEALS

Confidential Informant [redacted] of the Los Angeles Office has informed that this anti-Communist organization which has been quiet for some year or so has now come to life with a program to oppose Communist activities in the Hollywood motion picture industry. It has arranged for a series of lectures by certain nationally known "social democrats." The first of the series took place on the evening of February 11, 1947, at the Knell Club in Los Angeles when Eugene Lyons, author of the Red Decade spoke.

later on the following will be speakers:

Sidney Hook, Professor at Columbia University, New York; [redacted] William Henry Chamberlain, writer and columnist; and Reuben H. Markham, foreign correspondent and authority on the Balkan States.

The "Daily Variety," trade paper of the motion picture business, for April 10, 1947, under the heading "20th To Do Anti-Red Picture", stated in part that "The Iron Curtain," an anti-Communist film inspired by J. Edgar Hoover's speech before the House Committee on Un-American Activities, March 26, 1947, will go into production at 20th Century Fox this Summer. This announcement was made by Darryl Zanuck April 9, 1947, and he also stated that the project is already under way as Jerom Joy, studio contact man, and Anthony Muto, chief of Washington Movietone News Bureau, are now doing preliminary work on the subject in the Nation's Capital. They will be joined by Martin Beckeley, who will write the screen play.

It is stated that the picture will be based on findings of Royal Canadian Commission report of June 27, 1946, detailing facts relating to communications by public officials and others of confidential information to agents of a foreign power, with particular reference to the atom bomb. Zanuck stated, "Russia will definitely be portrayed as that foreign power." Zanuck further stated, "The studio will seek cooperation of the Canadian Government and Mr. Hoover." He also stated that he had not discussed the matter with either the State Department or Motion Picture Producers Association. Zanuck stated he thought it doubtful if State Department approval would be required. He stated: "The film will have no romantic angle."

[redacted]

In addition to the above facts which have been set out to currently reflect the activities of the various organizations referred to, the Los Angeles Office submitted a report reflecting the names of known Communists within various organizations which have been infiltrated by the Communists in the motion picture industry. In order that this memorandum will reflect these known Communists in these various groups, the organization and the known Communists within it are to be listed hereinafter. It should be pointed out that the membership of these individuals has been ascertained by the Los Angeles Office [redacted] through a reliable confidential informant [redacted]

National Negro Congress
Executive Board:
John Howard Lawson, Screen Writer
Carlton Moss (Negro), Screen Writer

Committee for Motion Picture Strikers

Sidney Buchman, Producer
Lou Harris, Producer
Rex Ingram, Actor
John Howard Lawson, Screen Writer
Albert Maltz, Screen Writer
Samuel Moore, Screen and Radio Writer
Sam Ornitz, Screen Writer
Earl Robinson, Composer
Dalton Trumbo, Screen Writer
Frank Tuttle, Director

Hollywood Community Radio Group, Incorporated

Board of Directors

H. F. Kraft, Screen Writer
Sam Moore, Screen and Radio Writer
William Pomerance, Executive Secretary of Screen Writers' Guild
Abraham L. Polonsky, Screen Writer

Stock Holders:

Paul Jarrico, Screen Writer
Anne E. Revere, Actress

Actors' Laboratory, Incorporated

Arthur Smith, Actor
Jacobina Caro, Actress
Morris Carnovsky, Actor
Phoebe Carnovsky
Roman Bohnen, Actor
Mary Turcai, Actress

Jewish Black Book Committee of Los Angeles

Committee Members:

John Berry, Director
Henry Blackfort, Director
Jay Gorney, Screen Writer
Paul Jarrico, Screen Writer
Robert Rossen, Screen Writer

The Hollywood Forum

Moderator - Saluo Salt, Screen Writer

Speakers' panel:

Alva Bessie, Screen Writer
John Howard Lawson, Screen Writer
Albert Maltz, Screen Writer
Carlton Moss, Screen Writer
W. L. River, Screen Writer
Dalton Trumbo, Screen Writer

American Youth for Democracy

Financial Contributors:

John Howard Lawson, Screen Writer
[redacted]
Sidney Buchman, Producer
Jack Moss, Producer
Frank Tuttle, Director
Henry Blankfort, Director
Henry Myers, Screen Writer
Paul Trevers, Screen Writer
Ring Lardner, Jr., Screen Writer
John Wexley, Screen Writer
Herbert Biberman, Director
Jewels Dassin, Director
[redacted]

II. PROGRESSIVE CITIZENS OF AMERICA
(April 22, 1947 - May 24, 1947)

The Los Angeles Office, by report dated May 12, 1947, advised that the Progressive Citizens of America in Hollywood were sponsoring a mass meeting in honor of Henry A. Wallace at the Gilmore Stadium on the evening of May 19, 1947. This meeting was originally scheduled to be held at the Hollywood Bowl. The Directors of the Bowl cancelled the meeting on the grounds that it would be a controversial one. The Gilmore Stadium was then obtained.

Notices were sent out by the Progressive Citizens of America under the signature of Bonnie Claire, coordinator for the Wallace Meeting. Miss Claire has a considerable record of Communist affiliations. In addition to the mailing out from its headquarters of innumerable pieces of literature supporting the stand of Mr. Wallace, the P.C.A. is also backing Mr. Wallace in his attack on the foreign policy of the United States, particularly in the matter of aid to Greece and Turkey.

On April 18, 1947, the P.C.A. sponsored a meeting at which Elliott Roosevelt was the main speaker. On this occasion, he took the same political stand as the Progressive Citizens of America on all matters and most vehemently defended Henry A. Wallace and his political utterances all of which coincided with the position of the Communist Party in the United States.

In addition, Rollin McNitt, Chairman of the Los Angeles Democratic Central Committee; Robert W. Kenny, Chairman of the P.C.A. and formerly State Attorney General; and Bert Witt, Executive Secretary of the P.C.A., addressed this meeting.

The Hollywood Chapter of the Progressive Citizens of America was one of the sponsors of a CIO mass meeting held on the steps of the Los Angeles City Hall on the morning of April 26, 1947, to protest certain labor legislation. The list of organizations sponsoring this meeting were:

American Youth for Democracy
American Veterans Committee
International Workers Order
National Negro Congress
United Negro and Allied Veterans of America
National Association for Advancement of Colored People
Veterans of Foreign Wars (several posts)

Speakers at this meeting which was attended by approximately 6,000 people, were the following:

Phillip M. Connelly, Secretary Treasurer, L.A.I.U.C.
Morris Zussman, President of the State CIO

[redacted] Irvin de Shetler, Regional Director of the CIO
Albert Lunceford, Chairman, President, L.A.I.U.C.
George B. Roberts, Director of the N.C.P.A.C.
Herbert K. Sorrell, Communist leader of C.S.U.
Carl B. Read, Labor leader
Robert W. Kenny, Attorney and formerly State Attorney General
Dr. H. Claude Hudson, Negro Dentist, F.E.P.C.
Father George H. Dunne, Loyola University teacher
Dan Marshall, Catholic Interracial Group
Michael Fanning, Postmaster of Los Angeles (sat on platform)
Helen Gehagan Douglas, Congresswoman, sent a telegram of sympathy with the objectives of the mass meeting.

Confidential Informant [redacted] of the Los Angeles Office reported that the Hollywood Progressive Citizens of America joined with the Mobilization for Democracy and the Civil Rights Congress in protesting against the refusal of the City authorities of Peoria, Illinois, and Albany, New York, to permit Paul Robeson to speak in the Public Schools. This protest was sent on April 29, 1947.

The Hollywood Progressive Citizens of America sponsored a "Youth Pilgrimage" to the City of Sacramento to protest the activities of the Joint Legislative Committee on Un-American Activities in the State of California (Tenney Committee) in its investigation of Communists. Other organizations sponsoring and taking part in this demonstration were the following:

American Youth for Democracy
Junior Hadassah (Jewish Youth Group)
Hillell Young Progressives of America (Jewish organization)
American Veterans Committee
Los Angeles Youth Council
Fellowship Church
CIO UOPWA
CIO Marine Cooks and Stewards

On May 9, 1947, the Hollywood Progressive Citizens of America issued an ultimatum printed in the Daily Variety, Hollywood trade publication, protesting the investigation by the House Committee on Un-American Activities and defending the rights of the Communist Party in the United States. In addition, they protested any censure of the following persons, which censorship they termed as a "gag" on free speech:

Henry A. Wallace
Paul Robeson
William L. Shirer
Norman Corwin
Dr. Harlow Shapley

This ultimatum was signed by the following people:

Robert W. Kenny, Chairman
Mrs. William Dieterle, Secretary
Robert S. Morris, Jr., Treasurer
John Cromwell, Writer, Vice Chairman
Edward Mosk, Attorney, Vice Chairman
Howard Koch, Writer, Vice Chairman
Dr. Linus Pauling, Professor at Cal-Tech (worked on Atomic Bomb) Vice Chairman
Lena Horne, Negress singer and actress, Vice Chairman
Daniel Ostrow, Manufacturer (Seeley Mattress Co.), Vice Chairman
Gene Kelly, Actor, Vice Chairman.

MOTION PICTURE ALLIANCE

Confidential Informant [redacted] of the Los Angeles Office related that this anti-Communist organization held a meeting on April 29, 1947, at which time Dr. John R. Lechner, the recently selected Executive Director of the organization, mentioned a list of pictures in which there was Communist propaganda. Dr. Lechner also suggested a boycott on pictures of this type in which Communists were employed. This statement, according to this source, raised a storm of protest and the producers, speaking through Samuel Goldwyn, took violent issue through the press with the Motion Picture Alliance and the Chairman of its Executive Board, Ralph Clare, stating that this organization was irresponsible as were Mr. Lechner and Mr. Clare. This tirade was published in the Hollywood Reporter on May 7. It is entirely possible, in view of the fact that most of the members of this organization are highly paid writers, directors, etc. who work for the producers, that this dispute may develop into the death knell of the Motion Picture Alliance. The ten motion pictures which Lechner asserted contained propaganda are the following:

The Best Years of Our Lives
Boomerang
Margie
The Strange Love of Martha Ivers
A Medal for Benny
The Searching Wind
Watch on the Rhine
Pride of the Marines
North Star
Mission to Moscow

Lechner further stated that the Screen Writers' Guild contained a large number of Communists and fellow travellers. He named John Howard Lawson as having Come to Los Angeles to show how to inject Red propaganda into motion pictures. Lechner introduced William H. Chamberlin, foreign correspondent who has resided for twelve years in the Soviet Union. Chamberlin told at the meeting that he advocated a policy of close cooperation between the United States and the States not yet under Soviet influence or control.

III. COMMUNIST PARTY MEMBERSHIP IN HOLLYWOOD [redacted]

According to documents obtained from confidential sources, the Northwest Section of the Communist Party in Hollywood, California, contains in its membership the Communists within the Hollywood movie industry. Reliable confidential sources have advised that as of December 31, 1943, the Northwest Section had a total of 545 members. The membership of the Party in Los Angeles County as of that date was 2634. It is reported that the Northwest Section is the largest in Los Angeles County and contains approximately 1/5 of the total Communist membership. The various Branches, together with their Membership and Composition in the Northwest Section are as follows:

Branch	Composition	Membership
A-1	Motion Picture Writers	20
A-2	Motion Picture Writers	26
A-3	Motion Picture Writers	29
B	Hollywood Neighborhood	34
C	Industry Workers and Wives	26
D	Radio Announcers, Actors and Writers	15
E	Cartoonists and Artists	21
F	Actors and Actors Laboratory Personnel	44
Sunset (G-H)	Movie Industry Personnel Residing in Sunset Boulevard Area	55
I	Movie Industry Personnel Residing in Fairfax Avenue - Wilshire Boulevard Area	24
K	Movie Industry Personnel - North Hollywood	25
N-1	Members of Screen Office Employees Guild	19
N-2	Members of Screen Office Employees Guild	15
O	Musicians	42
Hollywood	Industry, Crafts and General Community People	49
S	American-Soviet Friendship and Russian War Relief Members	15
57-AD	Community Membership - Not Movie Industry Personnel	116
Y	Paper Branch of Members not Currently Active	32

The Executive Committee of the Northwest Section is composed of the following: John Howard Lawson, a motion picture writer; Elizabeth Leach, paid organizer of the Communist Party; Waldo Salt, a motion picture writer; Margaret Bennett Wills, Secretary at MGM Studio; Mischa Altman, member of the American Federation of Musicians, Local 47; Louis Harris, free lance motion picture writer;

M. W. (Bill) Pomerance, Business Representative of Screen Cartoonists Guild; [redacted] Ruthven, motion picture writer; and John Weber, occupation unknown.

The officers of the Northwest Section are: [redacted] Organizer, also known as Elizabeth Leach; Membership Director, Marjorie J. Potts, also known as Marjorie Fiske and Marjorie J. MacGregor; Organizational Secretary, Marjorie J. Potts; Financial and Dues Secretary, Naomi Robison; Educational Director, Frank I. Rinaldo; People's World Drive Director, Paul Perlin. Of the above individuals, Benson and Potts are salaried functionaries of the Party. The occupation of Robison is unknown. Frank I. Rinaldo is a screen writer for Paramount Studios and Paul Perlin is a gripman for Universal Studios.

[redacted]

The known branch functionaries of the Northwest Section are as follows:

BRANCH A-1: Group Captain and Organizational Secretary - Robert Lees, free lance motion picture writer.
Group Membership Director - Maurice Rapf, free lance motion picture writer.
Group Financial Director - Margaret Englander, occupation unknown.
Group Press Director - Guy Endore, free lance motion picture writer.

BRANCH A-2: Branch Organizer and Group Captain - Waldo Salt, free lance motion picture writer, presently attached to the U.S. Army Signal Corps.
Group Membership Director - Herman Boxer, free lance motion picture writer.
Group Financial Director - Albert Maltz, free lance motion picture writer.
Branch Press Director - Sandra Babb, free lance motion picture writer and wife of Cameraman James Wong Howe.

BRANCH A-3: Group Captain - Alvah Bessie, motion picture writer with Warner Brothers.
Membership Director - Glenda Sullivan, occupation unknown.
Group Financial Director - Brian Marlow, occupation unknown.
Educational and Press Director - Paul Trivers, free lance motion picture writer.

BRANCH B: This branch was reorganized in October, 1943 and its officers were all transferred to other branches. The present officers of the branch are unknown.

BRANCH C: Organizer - Goldie Bromberg, motion picture actress.
Membership and Financial Director - Sue Rossen, occupation unknown.
Press and Literature Director - Bobby McVeigh, occupation unknown.

BRANCH D: Organizer - Francis Nicholson, occupation unknown.
Membership Director - Robin Short ,, occupation unknown.

Financial Director - Naomi Robison, occupation unknown.
Educational Director - Harmon (Hy) Alexander, occupation unknown.

[redacted]: Organizer Ed Biberman, screen cartoonist, employed at Walt Disney Studios.
Membership Director - Edwina Pomerance, occupation unknown.
Educational Director - Claudia Hubley, occupation unknown.
Literary Director - Dave Hilberman, Vice President, Cartoonists Guild and employee of Walt Disney Studios.

BRANCH F: Organizer - Elliott Sullivan, occupation unknown.
Membership Director - Gerry Schlein, also known as Gerry Chanin, occupation unknown.
Financial Director - Helen Levitt, also known as Helen Slote, occupation unknown.
Educational Director - Dorothy Uris, also known as Dorothy Tree, free lance motion picture actress.
Press Director - Paul McVeigh, also known as Paul McVey, occupation unknown.

SUNSET BRANCH: (BRANCH G-H) Organizer - Dan James, free lance motion picture writer.
Membership Director - Henry Blankfort, motion picture writer with Universal Studios.
Educational Director - Lillian Skadron, occupation unknown.
Finance Director - George Hallgren, Credit Manager for Loan Association at Twentieth Century Fox Studios.
Educational Director - Nora Hallgren, free lance motion picture writer.
Educational Director - Lilith James, occupation unknown.
Press Director - Sylvia Blankfort, occupation unknown.

BRANCH I: Organizer - Margaret Maltz, also known as Margaret Larkin, occupation unknown.
Membership Director - Henriette Endore, occupation unknown.
Financial Director - Ruth Roth, alias Gerry Mentor, occupation unknown.
Educational Director - Sadie Ornitz, occupation unknown.

BRANCH K: Organizer - Vera Harris, occupation unknown.
Membership and Finance Director - Sue Lawson, believed to be the wife of John Howard Lawson, occupation unknown.
Educational Director - Leo Bigelman, occupation unknown.

BRANCH N-1: Group Captain - Ruth Weber, occupation unknown.
Membership Director - Pearl Kamm.
Finance Director - Helen Jasper, occupation unknown.
Press Director - Bonnie Claire, occupation unknown.
Educational Director - Bea Winters, also known as Bea Solomon, occupation unknown.

BRANCH N-2: Organizer - Herta Uerkvitz, studio employee.
[redacted]
Group Captain - Ruth Birnkrant, occupation unknown.
Educational Director - Dorothy Schuler, occupation unknown.
Membership Director - Eunice Green, also known as Eunice Mindlin, occupation unknown.

BRANCH O: Organizer - Carroll Hollister, accompanist of John Charles Thomas and member of Local 47 of the Musicians Union.
Membership Director - Samuel Albert, occupation unknown, member Local 47, Musicians Union.
Financial Director - Anita Short, alias Ann Price, occupation unknown.
Educational Director - Henry Roth, alias Lawrence Foster, occupation unknown.
Press and Peoples World Drive Director - Esther Roth, alias Loretta Savage, occupation unknown.

HOLLYWOOD BRANCH: Organizer - Ralph Smith, occupation unknown.
Educational Director - Edward Smith, also known as Edward Small, occupation unknown.
Press Director - Tassia Freed, occupation unknown.
Literature Director - Evelyn Shaffer, occupation unknown.
Chairman Pro Tem - Paul Perlin, gripman at Universal Studios.

BRANCH S: Organizer - Helen Leonard, occupation unknown.
Membership Director - Tatiana Tuttle, believed to be wife of Director Frank Tuttle, occupation unknown.
Financial Director - Ethel Polletz, occupation unknown.
Educational Director - Marie Rinaldo, occupation unknown.

BRANCH 57: Organizer - William Levine, occupation unknown.
Membership Director - Rose Finkle, occupation unknown.
Legislative Director - Charlotte McClelland, occupation unknown.
Literature Director - Gail Jordan, occupation unknown.
Financial Secretary - Clara Kerchevsky, occupation unknown.

BRANCH Y: As stated above, this is a "paper" branch composed of Communist members of the Northwest Section who are on leave of absence or who for other reasons are inactive. The names of the officers of this branch are not known and it is believed that it has no official list of officers due to the nature of the branch.

Communist Writers at Various Studios

The following writers have been reported as being under contract at Metro Goldwyn-Mayer Studios:

George Beck, member of Branch A-3.
Martin Berkeley, member of Branch K

[redacted] Allan Boretz, Membership and Financial Director of Branch A-1.
Richard Collins, Chairman of Branch A-3.
Frank Tarloff, Branch A-3.
Dalton Trumbo, Branch A-3.
John Wexley, Branch A-2.

Under contract with Twentieth Century Fox Studios are the following members of the Communist Party:

Ring Lardner, Jr., Branch A-1.
Melvin Levy, Branch A-3.
Robert Meltzer, Branch A-3.

Under contract with Paramount Pictures, Inc., are the following Communist Party members:

Maurice Clark, Branch A-3.
Lester Cole, Branch A-2.
Robert Lees, Branch A-1.
Frank Rinaldo, Educational Director, Northwest Section.
Waldo Salt, Northwest Section Executive Committee.
Adrain Scott, Branch A-2.
Frank Tuttle, Branch A-3.
John Wexley, Branch A-2.
Herman Boxer, Branch A-2.
Albert Maltz, Branch A-2.
Bess Taffel, Chairman of Branch A-2.

The Communist Party members employed under contract with Warner Brothers are as follows:

Alvah Cecil Bessie, prominent in the Veterans of the Abraham Lincoln Brigade, Branch A-3.
Robert Rossen, member of Branch A-1.
George Sklar, member of Branch A-2.

The RKO Studios have under contract Morton Grant, a member of Branch A-3.

Columbia have under contract:

John Howard Lawson, Northwest Section Executive Committee member.
Paul Trivers, Educational Director of Branch A-3.

[redacted]

Communist Political Association

[redacted] During the period December 11-15, 1944, John Williamson, national secretary of the Communist Political Association, visited Los Angeles, California and there conferred with officials, functionaries, and members of the Communist Political Association in the Los Angeles area. During his stay in Los Angeles he spoke before and gave instructions to a number of committees of the Communist Political Association in the Los Angeles area. From information available it was clear he dictated the Communist line as it then existed. On December 14, 1944, he addressed a regular weekly meeting of the Los Angeles County Communist Political Association Organizational - Education Committee. Among other things he referred to the "set-up" of the Hollywood motion picture Communists, saying that they are very important and should be emphasized. Williamson also stated that certain people in Hollywood should not be attached to any community club, even in a paper community club. He said that the experiment of the Communist leadership has shown that these people cannot be fused into these clubs but that they should be given guidance in their special activity in which they can be effective.

Williamson cited as an example the Cultural Section in New York City with which writers, radio artists, and similarly allied cultural people were affiliated. He stated he knew these people would never have come into community clubs; however, in connection with their membership record, he said that all Communists should be attached to a club from a technical standpoint in order that there would be no double bookkeeping.

Williamson then went on to say that his remarks concerning New York City also applied to professional people in Hollywood.

[redacted]

COMMUNIST PARTY MEMBERS IN HOLLYWOOD

A review of the Communist Party charts as submitted by the Los Angeles Field Division for September 1, 1946, reflects that the Hollywood Section is under the leadership of the following individuals:

John Stapp, Section Organizer
Charles Glenn, Organizational Secretary
Naomi Robinson, Recording Financial Secretary
David Robinson, Finance Director
Adolph Heller, Educational Director
Jack Flier, Literature Director
Waldo Salt, Press Director.

In line with the present program of the Communist Party the former large clubs in the Hollywood area have been broken down into twenty-three small-community and industrial clubs. These clubs are set out as follows:

Harry Potenkin Club
Charles Flam Club
David Quest Club
Norman Bethune Club
John Brown Club
Hollywood S.S. Club
Elizabeth G. Flynn Club
Ira Eldridge Club
Ralph Fox Club
Holly-Smolan Club
Art Young Club
Jack London Club
Lincoln Club
Sam Adams Club
Bob Meltzer Club
Joe Hecht Club
Carver Special Club
Merry Club
Rose Pastor Stokes Club
John Reed Club
Dick Fiske Club
Hollywood "S" Club
Special Professional Club

It was noted in the Los Angeles Times for October 1, 1946, under the heading, "Hollywood Had Two Reds Charged," which stated in part that a Matthew

Woll, Vice-President of the International Photo Engineers Union, as well as of the AFL, it was charged that many Hollywood stars and script writers were supporting Communist front organizations. He warned that unless they cease, the public may picket film houses on a nationwide basis. The article stated that the threat was made in a signed editorial in the "American Photo Engraver," a Trade Unions publication. It stated, "A few years ago, the League of Decency was formed as part of a nationwide protest against immoral movies" but he said, "Motion picture houses in a score of cities were picketed, box office receipts dropped and the Hays Office stepped in to clean up a disagreeable situation."

Woll wrote that unless the film industry takes immediate steps, a similar public reaction may this time be directed "against many high-salaried stars and script writers who are part of the Communist Fifth Column in America."

Woll further charged that Hollywood today is "the third largest Communist center in the United States." He also said that "playing at revolution seems to justify the possession of a swimming pool and improves the taste of astrakhan, caviar and the feel of Russian sables."

Woll urged that Eric Johnson, Chairman of the Motion Picture Producers Association, take steps "to root out all Fifth Columnists and fellow travellers from the capital of America."

[redacted]

(November 14, 1946, through February 14, 1947)

[redacted]

According to [redacted] confidential informant of the Los Angeles Field Division, the last 90 days has indicated a noticeable change taking place in the tactical lines and methods of all operations of the Communist Party and Communists in the United States. He indicated that apparently because of the wave of exposures of individual Communists, Party line followers in governmental and other circles, the broad campaign of attack on Communism, the work of Communists in the press, other means of public information, and anticipating and recognizing the results the Communist Party is changing its method of operations and tactics to meet these conditions. Some of the former out-spoken leaders of the Communists and Communist sympathizers, according to [redacted] have been drawn back to less important positions and have less to say openly in Communist affairs while those who have not been so active or so well known are being forced to the front to carry on the programs, not as Communists but camouflaged as "liberals" and "progressives."

[redacted] indicated these Communists and trusted sympathizers are even "boring within" the Anti-Communist movement with the object in view of taking over that movement and directing it to the less harmful channels. The result is that Communists are attacking themselves but not sufficiently vigorous enough to be basically harmful to themselves or their movements. He has advised that these tactics which permit Communists to attack themselves to a limited extent, are laid down in the Leninist School of "Strategy and Tactics."

[redacted] states that as this new line is adopted the Communists in the Hollywood Motion Picture Industry are entrenching more and more into the Industry in high positions. Instant Communists and sympathizers are being elevated to positions where they can wield influence on content of pictures and employment of individuals. These parties are put into these positions with the knowledge of their previous activities and they are put into these positions by the top producers themselves.

[redacted] also related that it is becoming more and more apparent that the Communists are using permanent sympathizers in the motion picture industry to further the policies of the Communist Party. He stated that by using persons of high standing and influence it hoped to cover up their real Communist connections [redacted] indicated that the following top producers have over a period of years not only employed Communists, some of which were notoriously known Communists, but have protected them whenever their names or reputations have been exposed to public notice:

Walter Wanger
David Selznick
Samuel Goldwyn
Charles Chaplain
Warner Brothers

[redacted] indicated that the foregoing producers, of course, exercise a tremendous influence on the trend of the motion picture industry. In addition, [redacted] stated that there are several outside organizations financed by large contributions from the Hollywood motion picture industry which cooperates in this support and protection. Those organizations are:

Southland Jewish Organization
B'Nai B'rith
International Workers Order
Jewish Labor Council
Mobilization for Democracy
Los Angeles County Democratic Central Committee
Beverly-Westwood Democratic Committee

He stated that there are also other small groups of the same nature which are controlled by the same type of individuals. This combination of the inside of the motion picture industry with these outside influences, both of like character, according to [redacted] is most successful in protecting the work of the Communists in the film industry and the use of that industry's prestige and influence for their purposes.

He related that the evils of this situation are becoming so apparent that comment thereon is becoming noticeable even within the industry itself by those who are opposed thereto. Evidence of this is a recent editorial, December 3, 1946, appearing in the "Hollywood Reporter," a daily publication and trade paper. Excerpts from this editorial are as follows:

> "We don't think that any one of you would accuse any of our studio heads or their direct executive assistants of being 'Commies.' Still, on the other hand, they are not only employing but actually pampering 'Commies' in their studios, particularly those writers who are out-and-out members, party-liners or fellow travellers. They are entrusting to those writers the creation of their scripts, KNOWING that those babies will do ANYTHING at ANY TIME to put over a point in their creations to further the cause of Moscow in this country or any other place where our pictures are shown - meaning the whole world...
>
> "Why are our studios hiring so many 'Commies' who are known party members? We asked a prominent studio head that question today and this was his reply: 'We need writers, good writers. I don't care if the fellow is a "Commie" or not; if he can write, if he can do the job we want, I'll hire him. If I don't, some other studio will grab him and give him an assignment.'"

In referring to this article quoted above, in particular the statement of the unknown studio head, [redacted] stated that he believes that the statement is most questionable relating that the fact is there are many capable writers

in Hollywood who are not given an opportunity because they are not a part of the Communist combine or because they have opposed Communist influence. The Screen Writers Guild is completely dominated by Communists and Communist sympathizers and to a large extent determines who works when and where; and the motion picture producers are not only aware of this situation, but do not oppose it.

The whole situation boils down to this: The producers of motion pictures in Hollywood could clean up these conditions whenever they see fit. They just do not do so. There is no recorded instance where the Hollywood motion picture industry or any of its top influential individuals have ever denounced Communism or Communists. Basically, they are "internationalists." Because of this, according to [redacted] the activities of the Communists and their sympathizers who do the real work for the cause, increase day by day with added influence in all departments of the motion picture industry.

[redacted] reported that the following individuals have heretofore been extremely active in Communist circles and front activities but are now being slipped into the background in line with the program. He related some of them are: John Howard Lawson, Helmer Bergman, Robert Rossen, Lester Cole, Harold Buchman, Edward Mussa, Frances Millington, and Herbert Biberman. Herbert K. Sorrell, the Communist leader of the Conference of Studio Unions, is still in that position as shaking his power with an unknown name at this writing.

[redacted]

As a result of a specific request made of the Los Angeles Field Division to furnish the Bureau with an up-to-date report on the Communists active within the motion picture industry, the following information was obtained, which information was secured by the Los Angeles Field Division through confidential informants [redacted]

[redacted]

I. COMMUNIST ORGANIZATION IN THE MOTION PICTURE INDUSTRY

Prior to the dissolution of the CP-USA nearly all of the Communists who were employed in the motion picture industry (as well as the radio industry) were members of what was known as the Northwest Section of the Los Angeles County Communist Party, which for the most part was organized on a craft or industrial basis. Thus, employment determined the branch to which a particular Communist was assigned. However, provision was made for the wives and husbands of those employed in the radio or film industry to be included in the Northwest Section and thus the total membership of the Northwest Section did not at all times accurately measure the Communist infiltration into the motion picture industry.

Although the Northwest Section was reorganized at various times the branches within the section together with a short description of them are as follows:

Branch A	Writers' branch	This was divided into A1, A2, and A3 to accomodate writers in three different geographical areas.
Branch B	Community branch (Hollywood vicinity)	There were at first several directors in this branch; however, they were later transferred to Branch A.
Branch C	Commuters branch	Beverly Hills and Westwood area.
Branch D	Radio branch	Composed of actors, directors, etc. employed in the radio industry.
Branch E	Cartoonists, designers,	
Branch F	Actors and actresses	
Branch G	Community branches	
Branch I	Community branch	
Branch K	Community branch	
Branch L	Writers' branch	Composed of those Communists who are employed in the motion picture studios, as screen story analysts.
Branch M		This was composed chiefly of members of the Screen Office Employees Guild which was organized to bargain collectively for secretaries, stenographers, etc. in the studios and which has since been succeeded by the Office Employees' International Union.

Branch O	Musicians Hollywood branch	(Community branch) This branch was composed of people who had been active in the Russian War Relief and other Russian groups.
Branch ?		
Branch		This branch is the so-called "paper" branch which was composed of Communists in the motion picture industry who were either out of town or unavailable or unwilling to risk membership in other branches. This contained numerous prominent directors and producers, and unlike other branches did not have regular meetings and did not have delegates and officers sent to such affairs as the County Convention.

In December 1944 the Northwest Section was dissolved and a number of Cultural Groups in what was then the CPA were set up. These groups were known as:

Wilshire-Fairfax Cultural Group
Beverly-Franklin Cultural Group
Hollywood Cultural Group
59th A.D. Cultural Group
Westwood Cultural Group
East Hollywood Cultural Group
North Hollywood Cultural Group
63th A.D. Cultural Group
Special Hollywood Miscellaneous Cultural Group
59th A.D. Miscellaneous Cultural Group
North Hollywood Miscellaneous Cultural Group
Miscellaneous (which corresponded to Branch ? in the old Northwest Section)

There were also a number of Communists in the motion picture industry who during the days of the CPA were assigned to the Ben Franklin Group, which was organized in the 16th Congressional District, which is the Beverly Hills, Westwood, and Brentwood district.

These groups were also known by number and thus the Wilshire-Fairfax Cultural Group was known as Group Number 1, etc.

When the CP, USA, was reorganized the Party apparatus in the LA Field Division consisted of 10 sections, one of which was the Hollywood Section. For a few months following the reorganization of the CP, USA, the Communists

in the motion picture industry were not identified with this Section, inasmuch as it was a Community Section and the Communists in the motion picture industry were organized into various groups such as the Duclos Club, the Davis Club, etc.

However, in October 1945 for "security and efficiency of operation in furthering the Party progress" all Communists in the Hollywood area, regardless of where they worked, together with all Communists employed in the motion picture and radio industry, regardless of where they lived, were organized into one over-all Section known as the Hollywood Section. Apparently the risk of exposure became too great because in July 1946 the Hollywood Section was again reorganized for the purpose of security and is presently in three sub-sections; Community, Industrial, and Cultural Sub Sections. The Community Sub Section is composed of Communists residing in the Hollywood area but who are not employed in the motion picture industry. The Industrial Sub Section is composed of those employed in the motion picture industry in a craft or trade. The Cultural Sub Section is made up of those Communists in the Hollywood Section who are creative. These are known as the cultural workers in the Communist Party.

On October 30, 1946 the entire Hollywood Section had 723 members and inasmuch as there were approximately 350 members in the Community Sub Section there are thus approximately 375 Communists who are identified in the motion picture and radio industries.

The Hollywood Section is broken down into 24 groups, 5 of which are in the Community Sub Section, 4 of which are in the Industrial Sub Section (there are 3 industrial or industry-wide groups and 5 shop units at various studios), and 15 Cultural Groups. For security reasons there is no over-all Section Council but there is a Hollywood Section Committee composed of members of the three sub sections and each sub section has in turn a sub section Chairmen's Council which meets bimonthly. Thus there is only a limited amount of association between the members of the various sub sections.

Recently a confidential source who had access to the records of the Communist Party made available a diagram of the Party structure in the Hollywood area, which is reproduced as follows:

COUNTY ORGANIZATION

LIAISON

The Hollywood Section Organizer - JOHN STAPP

HOLLYWOOD SECTION COMMITTEE
Composed of the organizer and organizational secretary of each sub section - 6 members

Community Sub Section			Industrial Sub Section			Cultural Sub Section		
clubs	clubs	clubs	clubs	clubs	clubs	clubs	clubs	clubs

The Community Sub Section is largely made up of people residing in the Hollywood area and has a membership of approximately 350. The Industrial Sub Section of the Party is open for membership to the craft groups (painters, electricians, etc., cutters, cameramen, property men, union functionaries in Hollywood unions, analysts, publicists, assistant directors, office workers, musicians, and cartoonists.)

The basic structure of the Cultural Sub Section is the Craft Branch. There is a Radio Branch, an Actors' Branch, four geographical sub divisions of a Writer-Director-Producer Branch, and a branch for entertainers and their wives or husbands of Communists employed in the motion picture industry which are handled on an "individual basis, first upon their interests and secondly upon their work." There is to be no mechanical placement. Therefore, even the Cultural Sub Section of the Party has some members in it who are not employed in the motion picture industry. Many of the lesser people in the motion picture industry have been transferred into the various Community Groups wherever they reside and some still meet as a separate group attached to the Community Branch in the neighborhood in which they live. It is believed that there are approximately 350 members in the Industrial and Cultural Sub Sections. Thus far the Communists have been able to establish shop units at Universal, Paramount, MGM, RKO, and Columbia Studios.

II. IDENTITY AND EMPLOYMENT OF [illegible] TO COMMUNISTS IN THE MOTION PICTURE INDUSTRY.

The following list of Communists is limited to those directly employed in the motion picture industry and does not include the husband or wife of one so employed, Communists in the radio industry, Communist labor leaders in Hollywood, and industry publicists, agents, business managers, etc., most of whom, although not directly employed in the motion picture industry, are members of either the Industrial or Cultural Sub Section of the Hollywood Section of the Hollywood Communist Party.

However probable it may be that actors such as Charles Chaplin and John Garfield, with alias Jacob Garfinkel, and writers such as Clifford Odets and Ben Hecht may be members of the Communist Party, they have not been identified as such in this report, inasmuch as there is no documentary evidence to support the identification. It should be emphasized that for each person identified in this section as a Communist the identification is based upon documentary evidence which is highly reliable, although probably inadmissible, or the identification is based on the word of a reliable informant.

It is difficult to list accurately the employer of each Communist in the motion picture industry, since most of the Cultural workers in the industry change from studio to studio, and it is not at all uncommon for an actor

to be employed by three or four different studios in one year.

[redacted] It should be noted that the branch affiliation of each Communist is not being set forth, inasmuch as paid informant [redacted] has recently advised that the names of the various branches have been changed and although the LA office is in possession of a complete list of these branches the exact branch of each Communist in the motion picture industry is not immediately available.

[redacted] agents of the Los Angeles Field Division provided the records of Elizabeth Benson, Membership Director of the Northwest Section of the Los Angeles County Communist Party. Through this technique an analysis has been made available of the occupations of the Communists within the motion picture industry. It is believed that this analysis was nearly complete at the time the source made it available and it reflects an occupational breakdown as follows:

Producers - 5
Directors and Assistant Directors - 10
Writers - 82
Actors and Entertainers - 44
Musicians - 31
Story Analysts - 5
Film Cutters - 4
Miscelleneous Professional and Crafts (painters, electricians, office workers, etc.) - 40

Set forth in the following alphabetical list as obtained through a highly confidential technique or a reliable confidential informant are:

Producers - 5
Directors and Assistant Directors - 11
Writers - 119
Actors - 71
Musicians - 37
Analysts - 12
Artists - 7
Publicists - 6
Film Editors - 2
Cameramen - 2
Miscellaneous professional and crafts (painters, electricians, office workers, etc.) - 16

NAME	OCCUPATION	EMPLOYER
ADLER, Lulla, aka Lulla Rosenfeld	Actress	Free lance
ALBERT, Doris	Musician	Free lance
ALBERT, Sam	Musician	MGM
ALEXANDER, Muriel	Writer	Free lance
ALLEN, Dede	Film Editor	Columbia

ALTMAN, Mischa	Musician	Twentieth Century Fox
ATLAS, Dorothy	Writer	Free lance
ATLAS, Leopold	Writer	Free lance
AUSTRY, Will	Actor	Free lance
BABB, Dorothy	Writer	Free lance
BABB, Sondra	Writer	Free lance
BACKUS, Georgia, aka Mrs. Herman Alexander	Actress	Free lance
BARZMAN, Ben	Writer	MGM
BARZMAN, Norma	Writer	Free lance
BAUMFELD, Frances	Writer	Free lance
BEARD, Cecil	Artist	Walt Disney Studios
BECK, George	Writer	Columbia
BELA, Nicholas	Writer	Free lance
BENGAL, BEN	Writer	Monogram
BENOFF, Mike	Writer	Free lance
BERCOVICI, Frances	Writer	Free lance
BERCOVICI, Leonardo	Writer	Free lance
BERGMAN, Helmar	Electrical worker	Paramount
BERKELEY, Martin	Writer	Free lance
BURESON, George	Actor	Free lance
BERRY, Gladys	Actress	Free lance
BERRY, Jack	Director	Paramount
BESSIE, Alvah	Writer	Warner Brothers
BESSIE, Helen	Writer	Free lance
BEVERLY, Helen, aka Helen Cobb	Actress	Free lance
BIBERMAN, Edward	Artist	Free lance
BIBERMAN, Herbert	Director	RKO
BIBERTAL, Virginia	Writer	Free lance
BIRNKRANT, Arthur	Writer	Columbia
BIRQUIST, Lillian	Writer	Free lance
BLANCHARD, Robert	Artist	Walt Disney Studios
BLANKFORT, Henry	Writer	Universal
BLOCH, Kalmen	Musician	Twentieth Century Fox
BLAWITZ, Bill	Publicist	United Artist
BOHNEN, Roman	Actor	MGM
BOWDOIN, Asa	Writer	Free lance
BOWITZ, Allen	Writer	RKO
BOXER, Herman	Writer	Free lance
BRAND, Phoebe, aka Phoebe Cornowsky	Actress	Free lance
BRAUN, Irwin	Writer	Free lance
BRIDGES, Dorothy	Actress	Free lance
BRIDGES, Lloyd	Actor	Free lance
BROMBERG, Joseph	Actor	Free lance
BRONSON, Walter	Writer	Free lance
BROWDA, Maurice	Musician	MGM
BROWN, Virginia	Artist	Free lance

BUCHMAN, Harold	Writer	Twentieth Century Fox
BUCHMAN, Sidney	Producer	Buchman Productions, Columbia Studios
BURNS, James	Story analyst	MGM
BURROWS, Abraham	Screen and radio writer	Paramount & Blank Shore Progress
BURTON, Frank	Publicist	Twentieth Century Fox
BURTON, Val	Writer	Paramount
BUTLER, Hugo	Writer	Paramount
BUTLER, Jean	Actress	Free lance
CARMOVSKI, Morris	Actor	Columbia
CARO, Jacobina	Actress	Free lance
CARTER, George	Writer	Free lance
CHAMBERLAIN, Howard	Actor	Free lance
CHANIN, Gerry, aka Gerry Schlein	Actress	Free lance
CHAPMAN, Clarise	Story analyst	Free lance
CHAPMAN, Thomas	Story analyst	Warner Brothers
CHRISTLIEB, Don	Musician	Twentieth Century Fox
CLARK, Maurice	Writer	Free lance
COBB, Helen	Actress	Free lance
COBB, Lee	Actor	Twentieth Century Fox
COLE, Lester	Writer	MGM
COLES, Nat	Musician	Free lance
COLLINS, LINDA	Actress	Free lance
COLLINS, Richard	Writer	MGM
COLLIS, James	Musician	Free lance
COMINGORE, Dorothy	Actress	RKO
COMPINSKY, Dorothy	Musician	Free lance
COMPINSKY, Manuel	Musician	Free lance
COREY, George	Writer	Columbia
DAGGETT, Charles	Publicist	Columbia
D'AGLE, Alfred	Electrician	MGM
DA SILVA, Howard	Actor	Paramount
DASSIN, Jules	Director	Mark Hellinger Productions
DAVIS, Mark	Writer	Free lance
DI FIORE, Lina	Musician	Free lance
DI SDALE, Howard	Writer	RKO
DMYTRYK, Edward	Director	RKO
ELISCU, Edward	Writer	Free lance
ELLIOTT, Faith	Secretary	Republic
ELLIS, Mary Jo	Actress	Free lance
ENDORE, Guy	Writer	Free lance

[illegible], Cyril	Director	Mary Pickford-Buddy [illegible] Corporation
[illegible], Margaret	Writer	[illegible]
[illegible], Jean Van	Actress	Free lance
EICK, Peter Van	Actor	Free lance
FARADON, Elizabeth	Writer	Free lance
FARMER, Virginia	Actress	Free lance
FEHER, Milton	Musician	Republic
FIELDSMAN, Steve	Writer	Free lance
FLETCHER, Blair	Writer	Free lance
FLEURY, Roger	Artist	Walt Disney Studios
FORKY, June	Actress	Free lance
FRANK, Anne Ray	Writer	Free lance
FROELICH, Anne, aka Mrs. Philip Taylor	Writer	Free lance
FULLER, Lester	Director	Paramount
GIBSON, Julie	Actress	Free lance
GILBERT, Jody	Actress	Free lance
GLASS, Red	Actor	Free lance
GOFF, Lloyd	Actor	John Garfield Productions
GOLDBERG, Martha	Musician	Free lance
GOLDBLATT, Harriet	Musician	Free lance
GORDON, Bernard	Publicist	Paramount
GORDON, Don	Analyst	Paramount
GORNEY, Jay	Writer-producer	Columbia
GORNEY, Sandra	Writer	Free lance
GRAFF, Freddy	Actor	Free lance
GRANT, David	Writer	Free lance
GRANT, Morton	Writer	MGM
GRAU, Gilbert	Musician	Free lance
GREEN, Ann, aka Ann Koch	Writer	Free lance
GREENARD, Elliot	Writer	Free lance
GRUWES, Albert	Laborer	Paramount
GULFORD, Jack	Actor	Free lance
HAMMER, Al	Actor	Free lance
HAMMER, Dee	Actress	Free lance
HARPER, Annette	Analyst	Universal
HARRIS, LOUIS	Producer	Paramount
HOLLAND, Tom	Actor	Free lance
HOMER, Victoria	Actress	Free lance
HOVEY, Constance	Musician	Free lance
HOVEY, Serge	Musician	Free lance
HOVEY, Tamara	Musician	Free lance
HUBLEY, Claudia	Artist	Free lance

LEWIS, Ramis	Musician	Free lance
LINDAU, Rex	Actor	Columbia
JACKSON, John	Musician	Free lance
JAPPS, Ben	Writer	Free lance
JAPPS, Lillith	Writer	Free lance
JARRICO, Paul	Writer	RKO
JASPER, Helen	Art Department	MGM
KADISH, Ben	Assistant Director	Free lance
KAHN, Gordon	Writer	RKO
KATZ, Helen	Actress	Free lance
KERWIN, Jeanne	Actress	Free lance
KILLIAN, Victor	Actor	Free lance
KING, Don	Publicist	Selznick International
KRAFT, Hyman	Writer	Free lance
LAMAR, Truman	Electrician	RKO
LANG, David	Writer	RKO
LARDNER, Ring Jr.	Writer	Twentieth Century Fox
LAWSON, John Howard	Writer	Free lance
LAWRENCE, Marc	Actor	Universal
LEE, Canada	Actor	Free lance
LEES, Robert	Writer	Columbia
LENNERT, Isabel	Writer	MGM
LESSER, Herbert	Musician	RKO
LEVY, Melvin	Writer	Columbia
LEWIS, Herbert Clyde	Writer	RKO
LEYDA, Jay	Writer	Paramount
LLOYD, Norman	Actor	Free lance
LOGAN, Humphrey	Actor	Free lance
McHUGH, Kitty	Actress	Free lance
McNEIL, Allan D.	Analyst	Universal
McVEIGH, Paul	Actor	Free lance
MAES, Simone	Analyst	Paramount
MAILER, Lillie	Musician	Free lance
MALTZ, Albert	Writer	Warner Brothers
MANOFF, Arnold	Writer	Paramount
MARLOWE, Brian	Writer	Twentieth Century Fox
MASON, Esta	Actress	Free lance
MATTISON, Mathew	Analyst	Warner Brothers
MAYER, Roy	Actor	Free lance
MEADOW, Leon	Writer	Free lance
MELTZER, Saul Louis	Writer	Paramount
MERLIN, Milton	Writer	Free lance
MILLER, John	Actor	Free lance
MILLER, Patricia	Actress	Free lance

MILHOLLAND, Charles	Writer	Free lance
MISCHEL, Florence	Analyst	Paramount
MISCHEL, Joseph	Writer	RKO
MORGAN, Joe	Electrician	Twentieth Century Fox
MOSS, Irving	Writer	Free lance
MOSLEY, Karen aka Karen Vicor	Actress	Free lance
MOSS, Jack	Producer	Columbia
MYERS, Al	Cameraman	Paramount
MYERS, Barbara	Secretary	Universal
MYERS, Henry	Writer	RKO
NELSON, Ruth	Actress	Warner Brothers
NICHOLAS, Geraldine	Actress	Free lance
OFFNER, Herbert	Musician	Free lance
OWITZ, Sam	Writer	Free lance
PALEY, Stanley	Writer	Free lance
PARKS, Larry	Actor	Columbia
PERLIN, Paul	Laborer	Universal
PHILIPS, Peggy	Writer	Free lance
PINE, Lee	Writer	Free lance
POLONSKY, Abraham	Writer	Universal
PRAGER, Stanley	Actor	Twentieth Century Fox
PRIVEL, Lucien	Actor	Free lance
RAPF, Maurice	Writer	Warner Brothers
RAVITCH, Irving	Writer	MGM
REID, Arnold	Writer	Free lance
REVERE, Anne	Actress	MGM
REYNOLDS, Jack	Technician	Technicolor Studios
RICHARDS, Robert L.	Writer	Free lance
RICHARDSON, Carolyn	Musician	Free lance
RICHARDSON, Melonie	Actress	Free lance
RICHARDSON, William L.	Actress	Free lance
RINALDO, Frederic	Writer	Paramount
RIPPS, Harry	Technician	Technicolor Studios
RIVER, Joerney	Writer	Free lance
RIVER, R. L.	Writer	Columbia
ROBINSON, Earl	Composer & musician	MGM
ROBINSON, Jerry	Cameraman	Columbia
ROBSON, David	Analyst	RKO
ROLFE, Ed	Writer	Free lance
ROMERO, Amelia	Actress	Free lance
ROTH, Esther	Musician	Free lance
ROTH, Henry	Musician	Twentieth Century Fox
ROSSEN, Robert	Writer	John Garfield Productions
ROTSTEIN, Herman	Director	Columbia

RUDNICK, Stella	Secretary	MGM
RUSKIN, Shimen	Actor	Free lance
SALT, Waldo	Writer	RKO
SAMUELS, Murray	Writer	Free lance
SANDELL, Bea	Musician	Free lance
SANDELL, George	Musician	Free lance
Sanford, John	Writer	Free lance
Sanford, Marguerite	Writer	MGM
Saul, Oscar	Writer	Columbia
SCHAFFEL, George	Writer	Free lance
SCHOENFELD, Bernard	Writer	Twentieth Century Fox
SCHUELLER, Virginia	Writer	Free lance
SCOTT, Adrian	Producer	RKO
SELIC, Leonard	Musician	Free lance
SELLERS, Kay	Secretary	Universal
SELVIN, Min	Secretary	Universal
SHAW, Ben	Assistant Director	Free lance
SHORE, Wilma	Writer	Free lance
SHORT, Robin	Actor	Free lance
SIEGEL, Sam	Musician	Free lance
SKLAR, George	Writer	Free lance
SMITH, Art	Actor	Free lance
SMITH, Scoremno	Analyst	RKO
SMITH, Edward, was Israel Malensky	Technician	Technicolor Studios
SMITH, Harold	Writer	Free lance
SMITH, Milton	Writer	MGM
SOLOMON, Louis	Writer	Columbia
SONDERGAARD, Gale aka Mrs. Herbert Biberman	Actress	Twentieth Century
SPENCER, Helen M.	Secretary	Republic
SPENCER, Ray	Writer	Free lance
STEELE, Dorothy	Writer	Free lance
STEVENSON, Philip	Writer	Producers Releasing Corporati
STRAUSS, Theodore	Writer	Paramount
SULLIVAN, Glenda	Writer	Free lance
TAPPEL, Bess	Writer	Paramount
TARKER, Harry	Musician	Free lance
TARCAI, Mary	Actress	Free lance
TARLOFF, Frank	Writer	RKO
THERY, Jacques	Writer	Free lance
THOMAS, George F.	Publicist	James Cagney Productions
TOMBIN, Cyril	Musician	Free lance
TOWNSEND, Leo	Writer	Universal
TRAGUE, Marion	Writer	Free lance
TREE, Dorothy	Actress	Free lance
TRIESS, Paul	Writer	Free lance

TRUMBO, Dalton	Writer	[redacted]
TUTTLE, Frank	Director	Mark Hellinger Productions
TUTTLE, Karen	Musician	Free lance
URIS, Michael	Writer	Warner Brothers
VILLARD, Paul	Musician	Free lance
VINCENT, Mark	Actor	Free lance
VIRGO, Joan	Actress	Free lance
VIRGO, Peter	Actor	Free lance
WALDON, Alexander	Musician	Free lance
WALKER, Norman	Musician	Free lance
WARE, Eugene	Actor	Free lance
WASHINGTON, Norma	Writer	Free lance
WATTS, William	Assistant Director	Free lance
WEBER, John, Mrs.	Analyst	RKO
WEIL, Richard	Writer	Free lance
WEINER, Herman	Writer	Free lance
WEXLEY, John	Writer	Warner Brothers
WHITMAN, Ernest	Actor	Free lance
WHITNEY, Lynn	Actress	Free lance
WILCOX, Pamela	Writer	Free lance
WINCHELL, [illegible]ISS	Writer	Free lance
WINTERS, Bea	Analyst	Paramount
YARIS, Buddy	Actor	Free lance
YARDEN, Clay	Actor	Free lance

In March of 1947, informant [redacted] reported that the general trend in the tactical line of the Communist Party in the United States, which began in July, 1945, when the Communist Political Association was dissolved and the Communist Party, U.S.A. was re-established continues, and according to informant [redacted] this tactical line directs that all Communist Party functionaries and publicly known Communist Party members come forth publicly as the representatives of Communism in this country and all Communist sympathizers, fellow travellers, and followers of the Communist Party line concentrate their activities in so-called "liberal" organizations, camouflaged as "progressives." This source further states that they are permitted to slightly denounce Communism and pretend at the same time to stand for a progressive United States seeking to cooperate with the Soviet Union. In short, their position is to a slight extent anti-Communist, but always pro-Russia.

They are instructed to work within all organizations to help create race and class divisions by sponsoring the so-called "minority groups", to make demands which practically amount to special privileges; to work within labor unions to bring about strikes and unreasonable wage demands; to support candidates for public office who favor the Communist program. In fact, to do everything possible to bring about confusion and cross purposes in all walks of life.

Confidential informant [redacted] of the Los Angeles office between April 9 and 11, 1947, reported that the activities of the Communists and sympathizers in the Hollywood motion picture industry have not been dampened to any noticeable extent by the nationwide attacks and exposures of the Communist Party and Communism and its international connections in the press, over the radio and by other means. The only noticeable effect is that those involved are more careful in their operations and more vehement in their denials of any connections with the Communist movement. However, there is no diminution of "front" activities all of which they cloak behind the terms "democratic" and "progressive."

With one slight exception, so far there has been no statement made, or stand taken, by the heads of the industry, the producers themselves, on this controversial question which now rages all over the United States. The one exception was a statement made by Eric Johnston, representing the motion picture industry, made before the House Un-American Committee in which he stated that Hollywood had defeated the Reds and that, by implication, there was nothing serious about the Communist penetration of the film industry.

Informant [redacted] further revealed that while the Communists have lost ground to some extent within the trade unions because of the failure of the strike of the Conference of Studio Unions, they have more than made up for this by having many of their sympathizers placed in higher executive positions, as directors, writers, actors and in some executive positions. The latter type of penetration is more insidious, however, because of the reputations and influence gained by those elevated in this manner. One outstanding example is the appointment of Dore Schary to be director of all production at M-G-M studios. Mr. Schary has followed the political line of the Communist Party for many years, has engaged in, and supported, a multitude of Communist fronts and has been an influential tool of the Communists for years. His important position at the present time affords him complete protection against any charge by anyone that he has been so involved. This pattern is being followed closely at the present time, extending all through the industry and tending to make it as a whole somewhat sacred from any criticism of a definite or specific nature.

Other individuals of this type, according to Informant [redacted] have been recently elevated to key positions in the industry. They are, in part, the following:

MacDougall, Ranald, made producer by Warner Bros.

Marquis, Harry, Associate Producer with Mary Pickford and Lester Cowan

Manin, Carson, producer with Universal-International

Caspary, Vera, long-term writer with Eagle-Lion

Sparling, Milton, producer, Warner Bros.

Kazan, Elia, director, signed by Darryl Zanick, Twentieth Century-Fox

Traube, Shepard, signed as director for RKO

Rossen, Robert, director RKO

Herbert, F. Hugh, Director Twentieth Century-Fox

Koenig, Lester, Producer, Liberty Films, William Wyler Productions

Kelly, Gene, MGM Studios announced that he will soon be made a director for that firm.

IX. COMMUNIST INFLUENCE IN CURRENT MOTION PICTURES

The entire purpose of the Communist penetration of the motion picture industry has been directed to the control of the ultimate product, that is, the motion picture which is produced. The Communist Party has indicated as its opinion that to control the motion picture would be to control a splendid propaganda outlet. With the change in the Communist Party line at the time of the invasion of Russia by the Nazis in June, 1941, there commenced an unprecedented period of Communist influence in the motion pictures themselves. This may be accounted for in part by the fact that the aims of the Communist Party through circumstance are coincidental with the aims of the United Nations. Therefore, under the guise of patriotism the Communist Party is able to inject its views into the motion picture field. Examples of motion pictures which are reported to be subject to Communist Party influence or to reflect Communist Party or Soviet propaganda are set out below.

Mission to Moscow

This picture was released by Warner Brothers in May, 1943. The producer was Robert H. Buckner. During 1934 and 1935 Buckner was located in Moscow, Russia, as a correspondent for the London Daily Mail. He was brought to Hollywood by Warner Brothers in 1935 as a screen writer. Buckner personally selected Jay Leyda to act as Technical Director for "Mission to Moscow." Leyda had been in Moscow at the same time as Buckner, where he had been connected with the Bureau of Revolutionary Literature and the Soviet Motion Picture Industry. Leyda is known to be a member of the Communist Party of the U.S.A. and confidential sources have furnished a copy of the transfer paper transferring Leyda from New York City to the Los Angeles, California, organization of the Party. Leyda is active in the League of American Writers and lectures at the Hollywood Writers School mentioned above. The actual writer of the screen play "Mission to Moscow," was Erskine Caldwell. Caldwell has been a member of the League of American Writers for many years and has made several trips to the Soviet Union. Caldwell has been an associate editor of "Soviet Russia Today," published by the Friends of the Soviet Union, a Communist controlled organization. Prior to August 23, 1939, Caldwell was in favor of collective security. During the life of the Hitler-Stalin Non-Aggression Pact, Caldwell supported the program of the American Peace Mobilization and opposed openly the Lend-Lease Act and the Selective Service Act. After June 22, 1941, Caldwell called for all-out aid to Britain, the Soviet Union and China. The picture is based upon the book, "Mission to Moscow" written by Mr. Joseph Davies, former U. S. Ambassador to Russia. It is said that the picture contains pro-Soviet propaganda and numerous newspapers have criticized the picture severely on these grounds, stating that many of the incidents related are so highly colored as not to represent a true picture of the facts. [redacted]

Action in the North Atlantic

This picture was also released by Warner Brothers and deals with [redacted]tivities of the Merchant Marine on the Murmansk run. It is reported that the picture is very favorable to the National Maritime Union of America, CIO, a Communist controlled union. According to David Platt, Communist motion picture reviewer for "The Worker" for July 4, 1943, "Action in the North Atlantic" is being used as a training film in the Merchant Marine Training Schools of the War Shipping Administration. The screen play was by John Howard Lawson, member of Branch K, Northwest Section, Communist Party. Lawson received technical assistance and advice from James Drake, Port Agent of the National Maritime Union, San Pedro, California, a known member of the Communist Party.

Keeper of the Flame

This picture is an MGM production, adapted from a popular novel by I. A. R. Wylie. The novel was adapted to the screen by Donald Odgen Stewart, a reported member of the Communist Party and husband of Ella Winter, a Communist Party member of long standing. The picture is said to have varied from the book in that the book was made in the nature of a mystery story, whereas Stewart in the screen version emphasized the content of the picture as anti-Fascist.

Hangmen Also Die

This picture is a United Artists production released approximately April 1, 1943. It is a war melodrama dealing with present-day conditions in Czechoslovakia under Nazi rule and the hangings by Heydrick, the hangman, and the German Gestapo. The picture was directed by Fritz Lang, who is reported to be active in numerous Communist front organizations. Included in the cast were Lionel Stander, member of the Communist Party, and Virginia Farmer, also said to be closely affiliated with Communist groups. The screen play was by John Wexley, a member of Branch C. of the Northwest Section of the Communist Party.

Our Russian Front

This picture was made originally in Russia as a documentary film. It was reassembled in Hollywood under the auspices of Russia War Relief, Inc., and it was adapted to American audiences by use of a commentary delivered by a narrator, who in this instance was Walter Huston. The commentary was written by Elliot Paul, a member of the League of American Writers, a contributor to numerous Communist Party publications and an active member of recognized Communist front groups. Assisting in the production were Lewis Milestone, Director; Joris Ivens and Dimitri Tiomkin. Both Milestone and Ivens have been identified with numerous Communist Party front organizations.

Edge of Darkness

This is a Warner Brothers production released in April, 1943, dealing with a situation in Norway under Nazi occupation. It is the usual war drama about Nazis and fascist liars. The screen play was written by Robert Rossen, past president of the League of American Writers and a member of Branch C of the Northwest Section of the Communist Party. The Director was Lewis Milestone, a native of Russia who has long been active in numerous Communist front organizations. The cast included Walter Huston, Helmut Dantine, Roman Bohnen and Morris Carnovsky, all of whom are reportedly closely associated with Communist Party members in the Hollywood area.

[redacted]

This Land is Mine

This is an RKO production released June 10, 1943. It is a war drama dealing with conditions in occupied territories under Nazi rule and the reaction of different types of citizens under oppression. The screen play was written by Dudley Nichols, who was co-producer with one Jean Renoir, a French motion picture director. Nichols has been a member of the League of American Writers since its inception and was a member of the John Reed Club in Hollywood, a Communist front organization which included in its membership such known Communist Party functionaries as Dr. V. A. K. Tashjian, Nora Hellgren, John Howard Lawson and Mayer Baylin. Nichols was also an endorser of the American Peace Mobilization, a Communist Party front.

[redacted]

The City that Stopped Hitler

This is a documentary film released by Paramount. It was assembled in the United States from film shot in the Soviet Union. The English narration given with the picture was written in Hollywood by John Huxley, member of Branch C of the Northwest Section of the Communist Party in Hollywood. The picture was produced by Artkino, Russian picture organization in the United States, and was edited by one Leonid Varlamov, a member of the Artkino concern. The picture is highly recommended by the Communist press.

[redacted]

Black Sea Fighters

This picture was made from Russian news reel shots assembled in the United States and released in North and South America by Artkino, Soviet motion picture organization in the United States. The commentary in the United States was written in Hollywood by Clifford Odets, who is known to be a member of the Communist Party. The narration is given by Frederick March, Hollywood screen actor and member of the Communist Party.

[redacted]

North Star

This picture was produced by Samuel Goldwyn productions. The Director was Lewis Milestone, who was born in Russia and has been sponsor of and active in a great number of Communist front organizations. The writer of

the script was Lillian Hellman, known Communist Party member and active in numerous Communist front organizations. Jay Leyda was technical director of this picture. He is a Communist Party member assigned to Branch A, Northwest Section, Communist Party of Los Angeles. The film deals with life in a small town in Soviet Russia prior to the time of the Nazi invasion and subsequent to that invasion. The picture has been severely criticised by some newspapers as being Communist or Soviet propaganda in that it presents a picture of life in the Soviet Union, which is not consistent with the facts.

Watch on the Rhine

This is a Warner Brothers production released in the fall of 1943. The producer is Herman Shumlin, a member of numerous Communist Party front organizations. Dashiell Hammett, writer of the screen play, is president of the League of American Writers and is described as a fanatical Communist by informants. The original play from which the screen play was taken was by Lillian Hellman, Communist Party member and active in numerous Communist front organizations. This picture dealt with the activities of anti-Fascist refugees in resisting Fascist oppression. It received glowing commendation from the Communist Party press.

Hostages

This picture was produced by Paramount Studios and is a war melodrama. The Director of the picture is Frank Tuttle, who is a member of Branch E of the Communist Party, Northwest Section, Hollywood, California. One of the writers of the screen play was Lester Cole, a member of the Sunset Branch of the Communist Party, Northwest Section, Hollywood, California. Among the actors in the picture is Luise Rainer, formerly the wife of Clifford Odets, Communist Party member. Other actors included Arturo de Cordova, Spanish actor; Katina Paxinou, Greek refugee actress, and Oscar Homolka, Russian actor who has been a guest of the Russian Embassy. The picture has been described as a propaganda picture in every sense of the word.

Sahara

This picture was produced by Columbia. It was directed by Zoltan Korda, a brother of Alexander Korda, English motion picture producer. Zoltan Korda is reported to show strong favoritism for persons of Communist sympathies. John Howard Lawson, member of Branch A-3 of the Communist Party in Los Angeles, is the writer of this screen play. The picture is adapted from the Soviet photoplay "The Thirteen." Among the actors are Humphrey Bogart, Rex Ingram, a Negro, and J. Carol Naish, all of whom are reported to have been affiliated with Communist front groups in the past.

[redacted] has further informed that Sherman made several trips to Russia, and at one time referred to the United States as the "middle-class crazy world." He directed "Waiting for Lefty" and "Paradise Lost", both of which were written by Clifford Odets. He signed "the letter of 350", justifying the Moscow purges in 1937. He protested against the release of "Tennessee Johnson" picture. He is also a lecturer at the Hollywood Writers School run by the Hollywood Writers Mobilization.

Don Hartman is an Associate Producer, and according to [redacted] he was a member of the League of American Writers, and is presently active in the Hollywood Writers Mobilization, the successor to the League, both of which are Communist controlled. This informant has advised that Hartman has also been active in the Hollywood Democratic Committee which is also a Communist controlled group.

David Hempstead. According to [redacted] Hempstead is a former screen director who has followed the line of the Communist fraction in the Screen Directors' Guild. [redacted] describes Hempstead as a sympathizer with the Communist movement and advises, however, that he has no evidence of actual membership on the part of Hempstead in the Communist Political Association. The informant could not advise of any organization under Communist control in which Hempstead has been active.

Nunnally Johnson. According to [redacted] Johnson was active in the Contemporary Theater during the years 1936 and 1937, which the informant has stated was organized and controlled by the Communist Party. He believes also that Johnson was active in the New Theater League also under the domination of Communists. [redacted] termed Johnson as one who, by his activities, has shown sympathy for the Communist movement, but described Johnson as having a "spotty" record, i.e., active only occasionally.

William Cameron Menzies. [redacted] has advised that Menzies was a former instructor at the League of American Writers' School for Writers in Hollywood, and is presently teaching at the People's Educational Center, Hollywood Extension, which is the successor to the School sponsored by the League of American Writers. Both groups have been described as being under Communist control. The informant does not know whether Menzies has been a member of the Communist Political Association.

Henry Myers and Jay Gorney, writers of the original play and known Communist Party members also worked on the script. The producer and director is E. [redacted] Harburg who has been identified as a sponsor and member of numerous Communist Party front organizations including the League of American Writers. The star of the picture is Lucille Ball who has been a registered Communist Party member since 1935. In that year, she was also a member of the Central Committee of the Communist Party for the State of California. [redacted]

Government Girl

This is an R. K. O. release, produced and directed by Dudley Nichols, an active member of the League of American Writers, the American Peoples Mobilization and numerous other Communist front organizations. The writer of the picture is Budd Wilson Schulberg, a former member of the Young Communist League. Schulberg is said to have a long record of Communist activities following a trip to the Soviet Union in 1934. The star of the picture is Olivia de Havilland, who is reportedly associated with Communist front organizations including the Joint Anti-Fascist Refugee Committee and various Russian relief groups. [redacted]

Destination Tokyo

This is a Warner Brothers production written by Albert Maltz, a member of the Northwest section of the Communist Party in Hollywood. It was produced by Jerry Wald and directed by Delmer Daves, both of whom are reported to have shown sympathy for Communist causes. The stars of the picture are Cary Grant and John Garfield (Jacob Garfinkel) both of whom are said to circulate in Communist Party circles in Hollywood. [redacted]

Three Russian Girls

This is a Gregor Rabinowich production for United Artists. The screen play was written by Lon James, a known Communist Party member assisted by Aben Kandel, who is reported to be a member of numerous Communist front groups. Maurice Clark and Victor Trivas made the adaptation from the original story. Both Clark and Trivas are said to be active in Communist front groups. [redacted]

Tender Comrade

This is an R. K. O. production, written by Dalton Trumbo, a member of the Northwest section of the Communist Party in Hollywood. It was produced by [redacted] and directed by Edward Dmytryk, both of whom are said to be members of Communist front groups.

The star of the picture is Ginger Rogers. During production, it is reported that Mrs. Lela Rogers, mother of the star, objected to certain alleged propaganda lines to be spoken by her daughter and refused to let the star deliver these lines. Mrs. Rogers complained of the Communist propaganda type of line

...the writer, ... Trumbo. Trumbo allegedly changed the script to ... [illegible] another girl in the cast. [redacted]

The Impostor

This is a Universal production, produced and directed by [illegible] ... from ... in numerous Communist front activities in Hollywood. ... front groups including ... [illegible] ...ilization. [redacted]

[illegible]

... pointed out ... the activities of the ... [illegible] type of pictures produced is not limited solely to injecting propaganda into pictures but is also directed toward preventing all that the Party might consider objectionable to its Party line. It is reported that in several instances, the Communist element is actually preventing the making of certain types of pictures. Among these is the picture, "Uncle Tom's Cabin" from the book by Harriet Beecher Stowe. The production of this picture was bitterly attacked by ... elements of ... [illegible] ... picture did not reflect ... [illegible] ... production. [redacted]

As of May, 1944, another picture, "The Life of Eddie Rickenbacker," met similar pressure. Although Rickenbacker is a national figure and a hero of the first World War, the Communist Party objects to his ... expressed political opinions regarding labor. He has been labeled a fascist, ... a reactionary and an isolationist. Pressure has been put on ... [illegible] ... leading roles in the picture. ... [illegible] [redacted]

... of May, 1944, several pictures ... [illegible] ... it is believed, ... [illegible] ... One such film, "... Tom Paine", was ... Tuttle ... Tuttle is a known Communist Party member ... Communist front groups for many years, ... the subject matter might be offensive to the British, and ... press release on May 4, 1944, announced the film had been abandoned. Other films of this nature which have been produced but not yet released are the following:

Best Copy Available

[redacted] The Lonely Heart

This is an R. K. O. production directed by Clifford Odets, a known [redacted] Communist Party member who also wrote the screen play from the original book of [redacted]. The picture is produced by David Hempstead, said to be a member of [redacted] Communist Front groups. The male star is Cary Grant, who is said to be [redacted] Russian sympathy and Communist feeling for [redacted] Soviet Union. [redacted] entered the film also interested in "Russian to screen."

[redacted] The Master Race

This is an R. K. O. production written and directed by Herbert Biberman. Biberman was a national officer of the American [redacted] Communist party front group and is reliably the subject [redacted] of the picture is this effort to [redacted] Communists in the United States.

As of August, 1944, informants have advised that there have been no pictures released for general public presentation within the last thirty days which could be classed as propaganda for the Communist cause, either directly or indirectly, or which could be said to be pictures following the Communist Party line. It was reported that the entire industry has become acutely sensitive to criticism in this respect because the issue has been raised publicly in several directions.

However, as noted in Section II under the subhead "Hollywood Writers' Mobilization," a program was effected whereby the WMC would cooperate with the Office of War Information in producing a number of documentary films. The Hollywood "Daily Variety" for August 7, 1944, reported that the following pictures are planned for early production:

It's Murder

This picture will be produced at Columbia Studios from a script by Henry Blankfort for the Security Branch of the United States Army, Navy, and FBI. Blankfort is a known member of the Northwest Section of the Los Angeles County Communist Political Association.

The Story with Two Endings

The "Daily Variety" article states this picture is for the prevention of postwar inflation. It is to be written by Harold Buchman and Lou Solomon; both Buchman and Solomon are members of the Northwest Section, Los Angeles County Communist Political Association.

[redacted]

Best Copy Available

When We Comes Home

This picture reportedly is to be made by Darryl F. Zanuck, working with the screen writer Paul Trivers. Trivers was a member of the Los Angeles Communist Party, U.S.A., in 1943 and held 1943 Communist Party book #36264. The film is said to treat the problems of returning wounded soldiers.

So Far So Good

This film allegedly will describe the nation's progress to date on international relations. It is also written by Henry Blankfort described above as a member of the Communist Political Association.

Air Transport Command

This film allegedly deals with military transport forces and is to be written by Oscar Saul, presently a member of the Northwest Section, Los Angeles County Communist Political Association.

World Peace Through World Trade

This film reportedly will be written by Edward Eliscu who was a member of the Northwest Section of the Communist Party in Los Angeles in 1943 and held 1943 Communist Party book #25115. [redacted]

During the latter part of August and early September, no pictures with propaganda content have been released. The following two pictures are planned for early release:

The Seventh Cross

This film, written by Anna Seghers, a Communist propagandist now in Mexico, reportedly will be released for public showing almost immediately.

Citizen Tom Paine

This picture has not been produced heretofore due to its alleged "revolutionary content;" however, Walter Wanger, Hollywood producer, has now purchased the story and it reportedly will be produced in the near future. Informants advised that Communists are already hailing Mr. Wanger's courage in making this type of picture and it is noted that Wanger has showed considerable sympathy for the work of Hollywood Communists in attacking the Motion Picture Alliance. [redacted]

"Tomorrow, the World"

The Worker for November 26, 1944, on page 6 of the Magazine Section, carried a considerable sized spread on this film which, according to the article, raises the question "in popular forum", what to do about Germany after the war. It is stated that this film was produced by Lester Colton from a screen play by Ring Lardner, Jr., and Leopold Atlas. It might be noted that Ring Lardner, Jr., is a known Communist. The three adult principals are Frederick March, Agnes Moorehead and Betty Field. March is known for his affiliation with a number of Communist controlled groups.

In January, 1945, the Hollywood Writers Mobilization was responsible for a closed showing of this motion picture which was written by Ring Lardner, Jr. and Leopold Atlas. Both have been members of the Communist Party. At the private showing there was a discussion by one Dr. James T. Shotwell who was introduced as a State Department Consultant to the Office of War Information. Shotwell spoke at the meeting and stated the motion picture was more powerful than the radio or printed word in "moving the spirit of mankind." Other speakers at the showing included Albert Maltz, Ruth McKenney, Vladimir Pozner, Dr. Thomas Mann, a German refugee writer, Dr. Franklin Fearing, Albert Lewis, actor and California State Assemblyman; Lou Harris and Everett Lavery. Of the above, the known Communists are Albert Maltz, Ruth McKenney, and Lou Harris. Pozner, Lavery and Dr. Mann and Fearing are known for their close cooperation with Communists in the past.

"Counter-Attack"

The "Daily Worker" for May 17, 1945, characterizes this picture as "one of the very best of war films as well as a significant contribution to American-Soviet friendship on a par with 'The North Star', 'Battle of Russia', and 'Song of Russia.'" The "Daily Worker" article continues, "Deeply moving and sincere, 'Counter-Attack' rings bells for an anti-fascism and dynamic Soviet strategy against the fascist curse. For this give thanks to the brilliant Columbia team of John Howard Lawson, screen writer, Zoltan Korda, director, James Wong Howe, photographer, Louis Gruenberg, composer and Paul Muni who plays Kulkov, the part Harris Carnovsky created in the stage play."

Of these individuals, Lawson is the leading Communist in Hollywood; Korda is reported to show strong favoritism for persons of Communist sympathies; and Howe, an instructor in the People's Educational Center, currently lives with Sonora Babb known to have held 1944 CPA membership book 46324.

"The Town I Live In"

"The Worker" for June 3, 1945, announced that a featurette length movie by this title was being made on a non-profit basis by MGM Studios.

Mr. Tolson
Mr. E. A. Tamm
Mr. Clegg
Mr. Coffey
Mr. Glavin
Mr. Ladd
Mr. Nichols
Mr. Rosen
Mr. Tracy
Mr. Carson
Mr. Egan
Mr. Hendon
Mr. Pennington
Mr. Quinn Tamm
Mr. Mease
Miss Gandy

The film was produced by Frank Ross, directed by Mervyn LeRoy, written by [illegible] and starred Frank Sinatra. Albert Maltz is a [illegible] who figures in the two previous cases.

According to an account in the Los Angeles "Daily News", Frank Ross proposed a dramatization of the problems of religious tolerance and then Maltz agreed to write the script. The action takes place in a stage door alley where Sinatra, after having appeared on the stage comes out for a smoke and is confronted by a frightened youngster who has run into the alley to escape his tormentors. As the gang comes after the youngster, Sinatra takes charge and talks sensibly to these boys, concluding the picture by singing Earl Robinson's "The House I Live In", from which the short subject has been named.

Earl Robinson on the occasion of an anniversary meeting on October 29 1944 of the American Youth for Democracy, successor organization to the Young Communist League, lent his name to the group as a sponsor for use in publicizing the rally.

(November 14, 1946 through February 14, 1947)

[redacted] a confidential informant of the Los Angeles Field Division, compiled a list of motion pictures made by the Hollywood motion picture industry between October 1, 1945, and November 1, 1946, in which there is a possibility of propaganda of a subversive nature. [redacted] indicated that he cannot definitely state there is Communist propaganda in all the pictures listed below but he has endeavored to list those pictures which have been produced, directed and written by persons whose connections with the Communist movement have been established by reliable and dependable records. In all the pictures listed below [redacted] has stated that the persons mentioned as writers, producers and directors of these pictures have been shown to have been connected in the past or at the present time with the Communist Party or its front organizations in the Hollywood area, and for this reason it is probable that they would not hesitate to take advantage of their positions to inject propaganda sequences or suggestions into the pictures.

The list confidential informant [redacted] has prepared is as follows:

1. "The Crimson Canary," Drama, Universal Release

Henry Blankfort, Associate Producer
writer of Screenplay

No other persons connected with this picture have known connections with the Hollywood Communist movement.

2. "Confidential Agent," Melodrama, Warner Brothers Release

Robert Buckner, Associate Producer
Herman Shumlin, Director
Robert Buckner, Screenplay
James Wong Howe, Cameraman
Franz Waxman, Musical Director

Charles Boyer, member of cast
Lauren Becall, member of cast
Katina Paxinou, member of cast
George Coulouris, member of cast

3. "Cornered," Melodrama, RKO Release

Adrian Scott, Producer
Edward Dmytryk, Director

John Huston, Story and Adaptation

Morris Carnovsky, member of cast
Esther Adler, member of cast
Oliver Blake, member of cast

4. "Scarlet Street," Drama, Universal Release

Walter Wanger, Producer
Fritz Lang, Director
Dudley Nichols, Screenplay

Edward G. Robinson, member of cast
Joan Bennett, member of cast
Vladimir Sokoloff, member of cast

5. "Abilene Town," Western,

Herbert Biberman, Director
Harold Shumate, Screenplay

Lloyd Bridges, member of cast

6. "Tomorrow is Forever," Drama, RKO Release, International Production

Irving Pichel, Director
Lenore Coffee, Screenplay
Max Steiner, Music

Orson Welles, (Star), member of cast

7. "Three Strangers," Melodrama, Warner Brothers Release

Jean Negulesco, Director
Howard Koch and John Huston, Screenplay
Adolph Deutsch, Music

Sydney Greenstreet (Star), member of cast
Peter Lorre, member of cast

8. "Diary of a Chambermaid," Drama, United Artists Release

Jean Renoir, Production and Director
Burgess Meredith, Producer and Screenplay

Paulette Goddard, member of cast
Burgess Meredith, member of cast
Francis Lederer, member of cast

9. "Deadline at Dawn," Melodrama, RKO Release

Sig Rogell, Producer (Executive)
Adrian Scott, Associate Producer
Harold Clurman, Director
Clifford Odets, Screenplay
Hans Eisler, Music

Susan Hayward, member of cast
Paul Lukas, member of cast
Osa Massen, member of cast
Roman Bohnen, member of cast

10. "Strange Love of Martha Ivers," Drama, Paramount Release

Lewis Milestone, Director
Robert Rossen, Screenplay
Hans Drier, Art Director (Dreier)
Miklos Rozsa, Music

Roman Bohnen, member of cast

11. "Her Kind of Man," Melodrama, Warner Brothers Release

Gordon Kahn and Leopold Atlas, Screenplay
Arthur Schwartz, Songs
Jean Rencir, Lyrics

Dane Clark, member of cast
Faye Emerson, member of cast
George Tobias, member of cast

12. "The Searching Wind," Drama, Paramount Release

William Dieterle, Director
Lillian Hellman, Screenplay
Hans Dreier, Music

Sylvia Sydney, member of cast
Dudley Digges, member of cast

13. "O.S.S.," Paramount Release

Irving Pichel, Director
Hans Dreier, Music
OSS Technical Consultants:
Commander John M. Shaheen, USNR
Lieutenant Raphael Boughton, AUS

14. "The Stranger," Melodrama, International Production, RKO Release

Sam Spiegel, Producer
Orson Welles, Director
Anthony Veiller, Screenplay
Victor Trivas, Story

Edward G. Robinson, member of cast
Orson Welles, member of cast
Phillip Merivales, member of cast
Konstantin Shayne, member of cast

15. "Two Smart People," Comedy, MGM Release

Jules Dassin, Director
George Bassman, Music

Lucille Ball, member of cast
John Hodiak, member of Cast
Vladimir Sokoloff, member of cast
Clarence Muse, member of cast

16. "Till the End of Time," Drama, RKO Release

Dore Schary, Producer
Edward Dmytryk, Director
Allen Rivkin, Screenplay
Niven Busch, Story

Ruth Nelson, member of cast
Selena Royle, member of cast

17. "A Boy, a Girl and a Dog," Comedy-Drama, Film Classics Release

Herbert Kline, Director
Maurice Clark and Irving Fineman, Screenplay
Leopold Atlas, Story
Herbert Kline, Adaptation

Lionel Stander, member of cast

18. "Cloak and Dagger," Melodrama, Warner Brothers Release

Milton Sperling, Producer
Fritz Lang, Director
Albert Maltz & Ring Lardner, Jr., Screenplay
Boris Ingster & John Larkin, Original Story
Max Steiner, Music

Vladimir Sokoloff, member of cast

"FREEDOM ROAD" FILMS

This is a new organization incorporated in the State of New York [redacted] production of independent pictures in Hollywood. The first picture to be made is stated to be "Freedom Road." This picture will be adapted from a book of the same name written by Howard Fast who has a long record of Communist activity. He is an associate editor of "New Masses," special writer for the "Daily Worker" and "Peoples Daily World" and many other Communist publications.

The picture "Freedom Road" will undoubtedly carry the Communist Party line. Others composing this group, incorporators of the company, are:

Paul Robeson, actor
Leo Hurwitz
Waldo Salt, writer
Joe Gould

Paul Robeson is to be the star of the picture. The finances for the venture have been raised by Mrs. Leo Spitz, wife of Leo Spitz, one of the major producers in Hollywood. Mrs. Spitz supports Communist front groups.

"KANIN PRODUCTIONS"

According to confidential informant [redacted] the foregoing is the name of a newly formed organization to produce motion pictures in the independent field. No announcement of program has been made but the following persons with Communist records compose the organization:

Garson Kanin
Ruth Gordon (wife of Garson Kanin)
Donald Ogden Stewart - writer
Michael Kanin - writer

Arrangements have been made to release any production through Universal-International Pictures affiliated with the J. Arthur Rank interests outside the United States. [redacted]

NEGRO PICTURES

David Hanna in the Los Angeles Daily News for August 22, 1945, stated in part that from New York comes an announcement of the formation of a new firm,

Harold Pictures, which is expected to have an important influence on the production and distribution of all Negro pictures.

Hanna stated in substance that a company headed by Jack Goldberg, an old hand in the Negro field, will turn out twelve pictures a year at the rate of one per month. The first is to be "Boy! What a Girl!", which will be distributed by Arthur Leonard. Some $50,000 will be spent on the film.

[redacted]

V. SOVIET ACTIVITY IN HOLLYWOOD

The chief Soviet activity in Hollywood at the present time centers around the representative of Artkino, the Soviet film concern. The Soviet film industry maintains an official representative in Hollywood in the person of Mikhail Kalatozov.

Mikhail Kalatozov

This man arrived in Hollywood in August, 1943. According to press items his duties were to be comparable to that of an Ambassador in diplomatic circles with the additional function of advising on the purchase of American films. Among his announced aims were to "strengthen the artistic and commercial ties between the cinema people of the United States and those of the Soviet Union." Kalatozov has been in contact with known Communist elements in Hollywood and shortly after his arrival a reception for him was sponsored by the National Council of American Soviet Friendship, a Communist controlled group. Charlie Chaplin, Hollywood actor, acted as master of ceremonies at the reception and introduced Kalatozov. Kalatozov's duties are said to operate in conjunction with the Soviet Committee, the special representative of which is Leonid A. Antonov, whose headquarters are in New York City.

Leonid A. Antonov

Antonov is one of the largest film producers in Russia and reportedly was sent to the United States to act as liaison agent to get Russian pictures released in this country. He is also charged with the duty of reading scripts of films produced in the United States to see that they are favorable to Russia, and it is said that whenever any Russian film is desired for stock shots, the picture must necessarily not be anti-Communist. It is said that it is not necessary for the picture to be Communist to obtain the Russian films, but that the picture must be at least neutral on the subject of Communism. The local representative for Antonov in Hollywood is Ben Goldstein, with whom all arrangements must be made for the purchase or use of Russian films. Goldstein is American born and works at Technicolor Laboratory in Hollywood.

Soviet Films

Several films depicting Russian activities have been made in Hollywood through the assistance of Artkino. Among these are: "Russia," which will soon be released through Metro Goldwyn-Mayer Studios. Jay Leyda, Communist Party member, was technical director for this picture and stock shots taken in Russia are utilized as background and were purchased from

Artkino. V. V. Pastoev, Soviet Vice Consul at Los Angeles appeared on the MGM lot at least three times to observe the shooting of this picture. "The Russian People" is being made by 20th Century Fox. The producers are Boris Morros and his business associate Sam Spiegle, alias S. P. Eagle. This film also uses stock shots of Russian backgrounds purchased through contact with Artkino. It is based on a play by the Soviet writer Siminov and was adapted to the screen by Clifford Odets, Communist Party member.

Boris Morros

Morros, who is associated with the film, "The Russian People," is a naturalized Russian who at the present time is a musical director in the Hollywood motion picture colony. Morros has been contacted by Vasilli Zubilin, reportedly the head of the NKVD for the Western Hemisphere and was given a brief case containing unknown documents by Zubilin. According to an unidentified informant, Morros acts as an agent of Zubilin in transferring information to German espionage agents. Morros is a close contact of members of the Soviet Consulate staff in Los Angeles, California.

Although Morros has been and still is the subject of vigorous investigative attention in connection with the Comrap case, no additional information identifying him as an active Soviet agent has been developed as of the present time.

Awards to Persons Prominent in the Motion Picture Industry

The Los Angeles Herald for June 9, 1944 stated that Charles Chaplin and John Ford have been accoladed in the past by the Soviet Film Committee. It further stated that Louis Milestone will be honored by the Soviet Union Film Committee in July, 1944 when four of his pictures will be shown at the Cinema Theater Building in Moscow. The subjects selected as being most expressive of Milestone's technique are reported to be: "The Front Page," "Of Mice and Men," "The Purple Heart," and "North Star."

Selection of American Films by Kalatozov

Among the films which have been purchased by Mikhail Kalatozov, a Soviet motion picture representative on the West Coast, and showing in Russia as representative of United States films are "The Little Foxes" and "The Earl of Chicago." The first of these pictures depicts a degenerate Southern family and the latter is the story of a Chicago gangster in England. Informants have reported that it is particularly unusual that Kalatozov should have selected "The Earl of Chicago" since this picture was never particularly successful in the United States and is several years old. It has been suggested that it may be part of Kalatozov's plan or propaganda technique to obtain such pictures in order to exhibit American life at its worst to the Soviet people.

[redacted]

Russian-American Club

In August, 1944, this club reportedly was created in the Hollywood district with the announced purpose of raising money for the people of the Soviet Union through the Russian-American Society for Medical Aid to Russia. The Russian Vice Consul, V. V. Pastoev, attended the opening session as one of the principal speakers. Included among those active in the affairs of the club are Leonia Kinsky, an associate of the Russian Consul, and Michael Walden who is also reported to be connected with the Russian Consul. Included among known Communist Party members active in this club are Frank Tuttle and his wife Tatiana Tuttle, Michael Walden, and Dr. Murray Abowitz. Olivia DeHavilland, Louis Milestone and George M. Day are also active in the organization.

Mikhail Kalatozov [redacted]

Kalatozov and his associates reportedly have continued to contact known Communist elements in Hollywood and to have visited nearly all the major studios, allegedly to seek desirable films for purchase by the Soviet Government. It is reported that he has presented to the State Department a proposal whereby the Soviet Union will confer decorations on the following prominent personages: Jack Warner, Sam Goldwyn, Edward G. Robinson, Walter Huston, Oscar Homolka, Victor Francen, Jay Leyda, Mannart Kippert, and Joris Ivens. These awards reportedly are being made to the listed individuals for their participation in the films "Mission to Moscow" and "North Star."

It is reported that Kalatozov has had numerous meetings with Gregori Khcifets, principal suspect in the COMRAP investigation, when the latter has been in Los Angeles.

Exchange of Films with Soviet Representatives

[redacted]The Hollywood Reporter, a trade paper, on August 2, 1944, stated that plans are being formulated for cultural exchange of motion pictures between the United States and the Soviet Union and Britain and the Soviet Union. It was reported that the USSR Film Committee has approved certain plans and recommended them for acceptance of United States Ambassador Harriman and the British Ambassador at Moscow. The original plan was to have one theatre in Moscow to show only American and British films, but this did not materialize as no suitable theatre was available. The present proposal is that two American and two British films each month be presented for closed showings to cinema clubs, actors, composers, writers, and scientific organizations, and the showing would be for one day only in screening rooms accommodating between 300 and 500 persons. The Russians reportedly would expect similar arrangements to be made in the United States and Britain for the showing of their films. It is reported the State Department and OWI will recommend acceptance of the plan by the Hollywood industry.

[redacted]

"RKO Soyuzintorkino Deal"

The October 9, 1944, issue of "News Week" (page 24), carried the following item:

> "In Hollywood's current scramble for the post-war foreign film market, RKO has out-sprinted the other studios by signing a two year contract with Soyuzintorkino (Soviet Movie Trust). Under the deal, RKO will distribute, in the United States and elsewhere as agreed upon by the trust, a yearly minimum of five Soviet films purchased at $50,000. In return for every Russian picture the U. S. studio handles, Soyuzintorkino will purchase an RKO movie at the same price for distribution with the U.S.S.R. To facilitate these business deals, a new corporation soon will be set up with RKO and the Russian film trust, each holding a 50% interest. The Soviet Union's determination to cut its own slice of the world film market is seen in the trust's refusal to name RKO as sole global distributor of Russian films."

The following reply was received from the Department in May, 1945.

> "The story concerning a contract between these organizations, which appeared in News Week, appears to have been premature. Tentative proposals along the general lines reported in this news story were made by RKO, and were sent, in the form of a draft contract, to the Soviet Union for ratification. Mr. Knapp, of the Foreign Agents Registration Section, has been informed by Mr. Charles Recht, attorney for Soviet organizations in this country, and by Mr. John Whitaker, of RKO, that the Soviet film industry

authorities have not accepted the NKVD proposals, or made any counter-proposals. Both sources imply that, although the Soviet authorities have definitely terminated negotiations, they did not expect them to lead to an agreement along the lines first discussed and thereafter embodied in the draft agreement, a copy of which is contained in Division of Records file 14-19/C. If any further information is received by this Division, it will be transmitted to the Bureau."

[redacted]

[redacted]

[redacted]

CED:bm

[redacted]

Soviet Propaganda in the Motion Picture Industry

Information is being compiled by the Los Angeles office [illegible] whether through propaganda agents or otherwise, the Soviet Union is attempting to place Russian propaganda in documentary war films made by Government agencies for exhibition by the Armed Forces, or whether through influencing local writers, technicians, directors and producers Soviet propaganda is being incorporated in films made for general release to the public.

In this connection the inquiry has disclosed that several official Soviet representatives have acquired contacts in Hollywood, which might enable them to influence American produced moving pictures along Soviet propaganda lines.

Mikhail Konstantin Kalatozov was the first representative of the Soviet Government assigned to the motion picture industry in Los Angeles. He arrived in Los Angeles in August, 1943, and departed for Russia on November 11, 1944. The duties of Kalatozov, a prominent Russian motion picture producer and director, during his stay in the United States were to encourage cultural relationships between this country and the Soviet Union, and to act as an advisor for the Soviet Cinema Committee on the purchase of American films for distribution in Russia. He maintained close contacts with the Soviet Vice Consulate in Los Angeles and with Gregori Kheifets, the Soviet Vice Consul in San Francisco and a prominent subject in the Gorin case.

Kalatozov's social and business associates in the movie industry were predominantly among persons of left wing tendencies. He was given a reception by the National Council of American-Soviet Friendship sponsored by such persons as Herman Cowen, George Cukor, John Garfield, Lillian Hellman, James Wong Howe, Lewis Milestone, Paul Robeson, Franchot Tone, Frank Tuttle and Orson Welles. These individuals were typical of Kalatozov's contacts in Hollywood.

[illegible] activities were felt in the industry and were [illegible] by numerous items appearing in motion picture trade journals, local newspapers and national magazines. Anti-Communist spokesmen attempted to expose his propaganda efforts and "Time" magazine described him as "an enigmatic, uncommunicative Soviet official, (who) went about his business with aplomb and solemn placidity, abetted by the fact that he spoke no English when he arrived."

Information was received that Kalatozov's functions were to be taken over by the Soviet Vice Consul in Los Angeles when he departed and no successor was appointed. Investigation of the Soviet Vice Consul since that time reflects that the Consulate has been relatively inactive in the motion picture industry. The present Vice Consul, Eugene P. Tumentsev, has few contacts in the Hollywood movie colony. Contacts maintained by the Vice Consulate with the Motion Picture Arts and Sciences Academy, the organization closest to the members of the Consulate as far as motion picture interests are concerned, are largely confined to inquiries regarding pictures being made or released. Business conducted by the Russian Government in the motion picture industry including purchases of American films for release in Russia are handled by the Soviet Government Purchasing Commission in Washington, D. C.

The West Coast representative for Artkino Pictures, Inc., the U. S. Soviet Film Agency, is Benjamin Bernard Goldstein who resides in Los Angeles. Goldstein handles the assignment, booking and showing of Russian pictures on the West Coast, and is also employed by Technicolor Pictures, Inc. as a film reviewer. Goldstein reportedly is a member of the Communist Party and is said to have been expelled from the Academy of Motion Picture Arts and Sciences several years ago for agitation against America's participation in the war. He has been in frequent and close contact with the Soviet Vice Consulate in Los Angeles over a long period of time.

In May, 1944, Gregory L. Ivsky, formerly of Artkino Trading Corporation, together with Leonid Kosmatov, a film cameraman, and [illegible] Tolstoppenov, a film technician, arrived in the United States from the Soviet Union on a commission to study scientific techniques on behalf of the Soviet Government, to arrange for the purchase of cinematographic equipment and to negotiate for technicolor assistance in the motion picture field. From confidential sources, it was learned also that Ivsky was charged by the Soviet Government with the organization of public opinion in Hollywood, and the finding of technical assistance for the establishment in Russia of film studios destroyed in the war.

Ivsky carried letters from a leading Russian motion picture director to Walter Wanger and Charlie Chaplin. Ivsky and his friends were entertained at parties by Solomon Lessing, an employee of 20th Century Fox and a close

friend of Kalatozov, and by William Dieterle, a left wing motion picture director, at whose party Gregori Kheifets, Soviet Vice Consul at San Francisco, was also present. Irsky was a frequent contact of Benjamin Goldstein, identified above. It has been reported that Irsky at a function held at the Russian Consulate in Los Angeles in September, 1941, broached the plan of obtaining prints of Russian films, such as had just been presented on the program of the Consulate function that evening, for distribution free of charge to American schools and colleges.

Visit of Konstantin Simonov to the United States

On May 23, 1946, from a technical surveillance maintained on John Howard Lawson, it was learned that he telephonically communicated with Bert Bargeman, a Communist employed as a secretary by the Hollywood Writers Mobilisation. During the course of this discussion, Lawson stated that he had written most of Konstantin Simonov's speeches that he had delivered in Los Angeles. As you will recall, Konstantin Simonov is a noted Russian writer who visited Los Angeles in May of this year. Bargeman told Lawson that she felt that Simonov's possibilities had not been fully exploited and that many of Simonov's speeches had "watered down" to a mere drivel of "Russian and the United States should be friends." Bargeman felt that this was a "milk toast" attitude and that it should be stopped. Also, that the Communists start fighting Fascism which she claimed flourished most successfully in the United States. To this Lawson agreed but cautioned that it would be necessary to start off very gradually in changing the peoples' beliefs and that he felt the "best bet is by Communizing the writers and producers" in Hollywood and eventually controlling every picture and fiction story produced in Hollywood. He also stated that perhaps one day every news article in the United States might also be controlled.

The Los Angeles Herald for May 28, 1946, under the heading "Probe Russ Ship Parties as Chaplin and Garfield Fated," stated in part that Actor John Garfield and wife, Charlie Chaplin and wife, Lewis Milestone, Russian born film director, and Mr. and Mrs. C. Pumantze were entertained aboard a Russian ship anchored in the Los Angeles harbor. This article further stated State Senator Tenney, chairman of the Un-American Activities Committee, announced that he was sending two investigators to get the facts to report to the committee at its next meeting. It is reported that the guests were on board this ship at the invitation of Simonov.

The Los Angeles Herald for May 31, 1946, under the heading, "Russ Writer Lists Chaplin, Bette Davis as Soviet Friends," stated in part that Konstantin Simonov, Russian journalist, reported from New York that Bette Davis, Charlie Chaplin and Hollywood writers speak, "in deep contempt of the slanderous campaign raised by the reactionary press — particularly the Hearst press — against the Soviet Union." Simonov described Miss Davis as an actress

"whom our film goers know from the 'Little Foxes'", and said he was amazed to find Chaplin rehearsing five rolls for a forthcoming picture. Simonov further stated he visited the "Actors Lab" in Hollywood where a great interest in the Soviet Union was displayed. At the Writers' Association Simonov said, "The American writers displayed a sincere and profound interest in Soviet culture." He also stated the friendly attitude of the progressive American intellectual workers is a guarantee for broad cultural relations between our two countries.

The article in the Los Angeles Herald for May 28, 1946, which referred to Mr. and Mrs. John Garfield, Mr. and Mrs. Charlie Chaplin, Mr. and Mrs. Pumantze and Lewis Milestone, Russian born film director, being the guests of Konstantin Simonov, Russian journalist, on a Russian ship anchored in the Los Angeles harbor, also contained information that State Senator Tenney, Chairman of the Un-American Activities Committee, had sent two investigators to get the facts to report to the Committee at its next meeting concerning this gathering. Then he stated that he was interested in learning more about Milestone and his Russian connections and to question John Garfield. Tenney also stated that he intended to summon Chaplin, who is not a citizen, as well as Garfield and Milestone, along with a score of others. He also indicated that the Committee would like to know Milestone's and Garfield's names at birth. The article stated, "The elaborate banquet served to the guests — while millions are starving in Europe — provided an ironic touch to the celebration honoring the proletariat."

It was stated that the Soviet film viewed by the party aboard the Russian ship was "The Bear" in which the decadence of the Czarists was pointed out by their predilection for champagne parties. Its climax is a scene in which hundreds of bottles of the sparkling wine are smashed. The article stated that Alexander P. Orochev, representative of the Soviet Purchasing Commission in the United States, arranged the banquet preceding the showing of the picture.

This article also reflected that John Garfield said, "We felt it was an honor to be invited aboard as a guest of Simonov because he is here on invitation of the State Department and because he is the author of the best seller 'Days and Nights.' We had been showing him around Hollywood and he felt he ought to return the entertainment and buy a drink in the Russian manner."

Charlie Chaplin, another Hollywood guest at the party, repeatedly referred to the United States Customs men as the "American Gestapo."

SOVIET ACTIVITY IN HOLLYWOOD
(July 23 through November 14, 1946)

[redacted]

In connection with the visit of Konstantin Simonov, the Russian writer, to this country, there appeared in the June issue of the Screen Writer, which is the official publication of the Screen Writers Guild, an edited transcript of an informal discussion held under the auspices of the Hollywood Writers Mobilization between Simonov and members of the Screen Writers Guild. This forum was presided over by Screen Writer, Dalton Trumbo and was interpreted by Bernard Koten. This discussion was in question and answer form and the following were some of the more important questions, with answers, given by Simonov.

"Q: I want to know about such things as the Motion Picture Institute in the Soviet Union and similar institutions.

A: The Film Institute works under the Ministry of Cinematography, situated in Moscow, and it has the following sections: a school for directors, one for film actors, script writers, stage set designers and a section on the history of the film. Students are accepted into the Institute on the same basis as other institutes of higher learning, but for entrance into the actors' division, directors', script writers' and set designers' divisions there are additional tests of the applicants' creative abilities. The Institute itself gives a general education in the humanities. The specialized work in the acting, writing and directing fields is conducted through small groups and work shops, which are led by well-known, important people in the field. The course is a five-year one, and on completion the students take the regular state final examinations in addition to special examinations. The set designers,

for instance, in their final year produce a film. If the sets are considered good, they pass their final test. For the actors this final test is playing an important featured role in a film. For the director this final test consists of either a short which he will direct by himself or working under another director as a creative assistant on a full-length film. For the script writers it is a full-length feature script accepted for production. That describes in general the organisational work of the Institute . For instance, a film just finished, a full-length color film based on a Ural folk tale, had in its case a young girl who played the feature role, who was playing this role as her diploma project for the term; the sets were designed by a young set designer who was also offering this as his diploma project.

Q: From a practical point of view, is it so that this writers' organisation mostly determines what subjects shall be filmed for the coming year? (Note: This organization is discussed in a previous answer by SIMONOV and was described as a writers' organization responsible for approximately 75% of the scripts written and used by studios in Russia.)

A: The Council at the head of the script writers' studio prepares the yearly plans which are presented to the council attached to the Ministry of Cinematography. About half the members of the council are attached to the Ministry of Cinematography. In addition, there are many other members of this latter council—about twenty-one members. They are the most important figures in their fields in the country. This council approves and widens the script writers' plan. In such cases as an argument over whether or not a script which the writers' studio thinks is good and is not wanted by any of the film studios, or arguments over construction of the script, the final decision rests with the council attached to the Ministry of Cinematography. That only happens in very serious cases. The main work of the council attached to the Ministry, which meets weekly, is the discussion of films already produced or being produced. About ninety percent of any of the script problems or questions are decided upon by the script writers' studio....

Q: What about rights of the writer in other use of his material? Does he sell only the film rights? Can he sell the film again as a novel or short story?

A: (Note: In this connection, there is presently a strong move under way within the Screen Writers Guild to license rather than sell screen plays, and this move has been promoted by Communists within the Guild presumably in order that they may then exercise complete control over the script.) He sells only the right for screening.

right for publishing remains his. But sometimes they make the condition in the contract that the author does not have the right to have it printed or published until the film has been screened or issued. That happens very rarely. Most of the studios are not much concerned whether or not the script is published.

Q: How do writers get paid; by salary or percentage?

A: The script writer is paid for each film. He does it by contract. He gets from forty to eighty thousand rubles for a film.

Q: I am interested in the compensation of people employed by the studios--the actor, director, writer and cameraman; what is the comparative pay?

A: The director gets a monthly salary. There are four categories of directors (Simonov then goes on to explain these categories.) There are two types of acting personnel. The first is the so-called staff actors who get a regular salary. They are required to work a maximum number of days a year, let us say, perhaps ten shooting days a month. For all work beyond that they get overtime. But most of the important actors work in the theatre, too, the greatest number, and they work on contract.....

Q: These technicians, cameramen, etc.; who sets their salaries and what can they do about it if they consider their salaries unfair?

A: They get a two-week testing out period. After this period they are told they will be hired at such and such a salary. If they agree, they stay on; if not, they go to another place. With the set designers, the artists, their qualifications and art ability decide their salaries and that is decided upon by the various art organizations.

Q: What about trade unions as they exist in America which set working conditions and wage scales?

A: The principle is the same. I will explain from the point of view as it is worked out in the theatre. In the theatre there is a well defined norm for the actors' salaries. In a given theatre, ten actors could be of the highest category, fifteen of the next, twenty of the next, forty of the lowest category. And on this basis theatres accept actors for any openings. And if all ten places in the highest category are filled, for instance, and some important actor of the highest category asks to be taken into the group, he will be told, 'We would like to have you, but there is no opening, only one in the next category.' The actor must decide this himself. If it is

especially good theatre, and the actor wants to come to the theatre just to work there, he will come despite this. These categories are not static; they continually change; an actor can promote himself from one to another. In the case of any misunderstanding or quarrel, say, when an actor might consider that he should be promoted to a higher category but is not being promoted, he has two ways out. He might apply to the trade union for help. The trade union would have to appoint a qualified commission to examine the whole question. Into this commission would go representatives of the theatre, representatives of the whole director force of the theatres and representatives of the actors' social organizations. This decision will be a compulsory one for the theatre because if the theatre does not follow the decision made by the trade union, the union takes the theatre to court.

But that is rarely necessary. The actor has another avenue of complaint. There is a union, a theatrical society which is purely an arts organization and not a trade union. At its head are the most important directors and actors. If the actor thinks he has been treated unjustly, he can apply to this organization of theatrical workers, asking them to comment upon his treatment. If the organization decides to defend the actor, its authority is so high that usually it will be listened to.

Q: What is the procedure in the event of dissatisfaction with wages? For instance, take the actors in the lowest category; suppose they are dissatisfied with the rate. What appeal do they have?

A: Take the theatre, for instance. At the head are two people — the Administrative Director and the Arts Director. In deciding any hotly-contested questions, the last word remains with the Arts Director, since in these positions, usually, there are the most important actors, etc., and if there is any argument, certainly the Administrative Director must accept the decision the Arts Director makes. So, if an actor in this lower category considers his salary too low, he will apply first of all to the Arts Director and if the Arts Director decides that his salary should be increased, and if it is possible to increase it, in that theatre, then it is raised. However, if they don't come to an agreement, the actor can then apply to the trade union and if the union agrees, the actor should get a higher salary, they then take the Arts Director to court. But those cases are rare because the life of the theatre depends on agreement.

Q: I am still trying to tackle the problem of a group action. Suppose not one, but all of the stagehands became dissatisfied. What is their approach toward reaching a higher wage?

In cases where it would be generally conceded that a whole group is being underpaid this question would be raised in government circles and they would raise the salaries on government decision. To take a concrete example: the writers decided their fees for work in magazines and books were not high enough. They continued discussions on that for two years in the trade unions. The Union of Soviet Writers, on its decision that the salaries were too low, together with the publishers, appealed to the government for raising of their salaries and fees. A commission was established by the government with representatives from these fields and the decision was to double the fees. You will excuse me if I say something that is quite primitive, but I must say it.

The whole state budget is organized in the interests of the entire population of the country. Therefore, we cannot always give people the salaries that their work might deserve, and we cannot always give people the salaries which would secure good life for them. This, of course, is regrettable, but it does not provoke any opposition among the people because no one is putting their money into hisppockets. At this given moment the government is not able to pay more. It is more important to build and restore at present. For this a tremendous amount of money is needed in capital. Therefore, in the interest of the government's needs, the people reconcile themselves to the conditions. The question of raising salaries is very often put, and if you were to examine Soviet newspapers, you would notice often decrees calling for raising of salaries in tens of different categories, but the question is NEVER categorically put: 'Either you raise my salary or I won't work.'

Q: Do you get many American films in the Soviet Union?

A: There are the films that are received to acquaint the small circle of people in the arts with American films, and then the films that are received to be distributed throughout the country.

Q: Then is there that separation?

A: The smaller circle of people decides which films ought to be bought and distributed. In recent times there were a greater number of American films on the screens in the Soviet Union. Unfortunately, now we have adopted the system of dubbing in voices. I don't like this system. I prefer sub-titles. This dubbing in holds up distribution for a long time; it usually takes six-to

eight months to dub in a film because the attitude toward dubbing is quite a serious one and great actors are hired to dub in the voices. They do a very good job but take a very long time at it. I think that the number of American films on our screens will be greatly increased; the whole tendency is to take on more and more of them.

Q: What is the basis for a selection now?

A: The question of the creative worth of a film, the question of business relations between ourselves and Hollywood. Often when it is felt that there is a great desire for comedies by the Soviet audiences, comedies are bought and put on the screen. Much depends on our own production. It is important to intelligently establish a proportion between the type we are doing and the type we put on the screen from other countries.

C: I am interested in the exchange of people in larger numbers than is now taking place and would like to know what hurdles have to be overcome.

A: I am very happy this matter has come up. I have talked with several people already and I think it would be very desirable to have some sort of American-Russian Film Committee established, which would concern itself with these exchanges. I think such a committee should consist of people from all the fields—cameramen, writers, actors, directors, producers—so it could deal with all questions concerned with cultural and administrative problems and the creative arts. If such a committee were established I think that we would then be able to turn from these fruitless discussions of exchange to practical exchanges. We could concern ourselves with the exchanges of workers, with trips, with the exchange of information, sending over apprentices both here and there. It would make possible the organizing of Periodical-film festivals and in addition aid in the more intelligent and more rapid exchange of good films between both countries. I am going to insist on such a committee when I get back to Moscow."

[redacted] Paramount Studios, advised an Agent of our Los Angeles Office that no contact has been made by personnel of the Soviet Vice Consulate in Los Angeles with Paramount Studios during the past six months. He stated that it was entirely possible that unofficial contacts had been made but that nothing had passed through his office which would indicate any attempt on the part of Soviet diplomatic officials to contact this studio.

[redacted] This interview, which was conducted on August 13, 1946, also provided information that the Paramount Studios had recently discharged several writers who had Communist inclinations. [redacted] indicated that although Communists and Russians were an active minority in the motion picture industry, he did not believe that they would ever have any real influence in the industry until they learned how to make pictures properly and stop trying to convey a social message. He indicated that he did not think the average American theatre-goer was interested in this sort of picture.

[redacted] also advised that he recently returned from a four months tour of Europe which took him to Finland, Norway, England, Italy and occupied Germany. He advised that he visited the Russian zone while in Berlin and learned that the Russians were at that time producing twelve pictures, using the facilities of a German film organization and German actors. He stated that these films were all Communist propaganda and were being prepared for release to Central Europe. He indicated that there was no doubt in his mind that the Russians were extremely motion picture conscious. He recalled one incident when one American studio had several prints in a warehouse in the Russian controlled zone. Efforts to get these prints back have been negative and the Russians have claimed that they were destroyed by fire. However, he stated that affidavits are available to the effect that the Russians stole the prints and are using them in the production of their own pictures.

[redacted] also stated in this interview that the Johnston office was aware of the Soviet and Communist attempts to infiltrate the motion picture industry and is taking measures to combat propaganda of this type.

[redacted] of the MGM Studios, stated on August 15, when interviewed by a representative of this Bureau, that officials of the Soviet Union had been very inactive and that no contact had been made with his studio by the Soviet Vice Consulate in Los Angeles since May 15, 1945.

[redacted] Universal International Studios, advised that on August 8, 1946, a party of seven Russian engineers, including an interpreter, visited Universal International Studios. The interpreter's name, according to [redacted] was Alexander Arkator, of 156 North Arden Boulevard, Universal City, Los Angeles, California.

The activities of this group of Russian engineers were followed by this Bureau in the case entitled "Igov Nikolaevich Murovin. These individuals

were in this country with the approval of the State Department to inspect municipal facilities such as water plants, gas plants, bridges, railway and streetcar installations. Their tour included the major cities in this country, during which time they gathered information, photographs and blueprints.

They were also interested in production figures and new techniques developed. The visit of these individuals to the studios was the result of a request received from Mr. Albert Kriz, who is a Los Angeles architect, who made the request for the Los Angeles Chamber of Commerce.

[redacted] of Columbia Pictures International Corporation of New York City, advised that Columbia Pictures had no contractual relations with the Soviet Government and that this corporation cannot sell pictures to the Soviet Government as it (the Soviet Government) will not pay for them and that Columbia Pictures has purchased no Russian pictures.

[redacted] of Paramount International Films, Inc., also advised that Paramount had no contractual relations with the Soviet Government. He advised that in 1943 Paramount Studios had purchased "The City that Stopped Hitler" from the Russians for distribution in the United States. This film was a factual war picture concerning the siege of Stalingrad with narration by John Hexley. He stated that approximately one year ago Paramount Studios through Nicola Napoli, of Artkino Pictures, Incorporated, sent prints of the pictures "Hitler Gang" and "The Hostages" to Moscow for the approval of the Soviet Government. He explained that if the Soviet Government approved the pictures then a deal would be made for their purchase. However, he stated that he has tried unsuccessfully to obtain the return of said pictures from the Russians. He stated that since this time Napoli has indicated an interest in the picture "The Searching Wind," which was written by Lillian Hellman, reported as a well-known follower of the Communist line, which depicts the story of diplomacy in Europe leading up to the second World War. However, [redacted] advised Napoli that in view of the fact that any dealings with Artkino and the Russians were far from profitable, he consequently refused to have any further dealings with him, citing the fruitless attempt to regain the prints "Hitler Gang" and "The Hostages" from the Russians.

[redacted] an official of the Metro-Goldwyn-Mayer Pictures in New York City, also advised that his company had no contractual relations with the Soviet Government and that further it did not wish to deal with the Soviet Government, as the Soviet Government would offer to pay only about $5,000 for a picture, which is a very low figure, according to Mr. Spring. It was Mr. [redacted] opinion that the Soviet Government wished to purchase pictures derogatory to the American way of life. For example, the film, "Johnny Eager," which was

a gangster picture. He advised that his company would not permit the sale of such type pictures to the Soviets. Mr. Spring also advised that approximately two years ago, the Soviets attempted to make a deal with his company whereby they would purchase pictures from Metro-Goldwyn-Mayer for showing in Russian theatres if MGM would guarantee certain running time of their pictures, in American theatres. However, he advised this deal was not consummated. He stated that during World War II, the following pictures were sold by MGM to the Soviet Government: "Edison the Man" and "Song of Russia."

[redacted] of Twentieth Century Fox Film Corporation, advised that his company had no contractual relations with the Soviet Government and that he could not remember that his company had sold any pictures to the Soviet Union within recent years. He advised that the Soviets wanted to purchase the film "Grapes of Wrath" and were even willing to pay approximately $150,000 for the picture. However, he stated that this offer was turned down as he believed the Russians wished to show this picture for propaganda purposes. He also stated that "Grapes of Wrath" was not the type of picture typical of our American way of life.

[redacted] of RKO Radio Pictures, Inc., advised that his corporation had no contractual relations with the Soviet Government. He stated that the Soviets had purchased the picture "North Star" and the picture "Bambie," approximately a year and a half ago, "Bambie" being a Walt Disney production and the story of a little deer and other animals. "North Star" is an American picture described as being one of several specific propaganda films tending to show American sympathy to Russia. He also advised that 8 major motion picture companies had arranged to form a motion picture export association and assign their rights to sell pictures in certain foreign areas to this motion picture export association. This was done for the commercial protection of the major companies. These companies are as follows:

RKO RADIO PICTURES
WARNER BROTHERS
PARAMOUNT
METRO-GOLDWYN-MAYER
20th CENTURY FOX
UNIVERSAL
UNITED ARTISTS
COLUMBIA

He explained that under this arrangement if a picture made by one of the major studios was sold to Russia or certain other foreign countries, all the

289

major companies would obtain a percentage of the sale price. It was his opinion, as it was the opinion of other motion picture executives, that the Russians had been interested in purchasing American pictures not truly depicting our American way of life and pictures which would show our American way of life in a bad light. He stated this association, which was formed October 4, 1945, is known as the Motion Picture Export Association, Inc., of New York City.

[redacted] of the Motion Picture Export Association, Inc., was interviewed and stated that his association was a Delaware corporation and had no contractual relations with the Soviet Union. He advised that his company distributed pictures of the aforesaid eight major companies in the following 13 foreign countries:

Japan
Korea
Holland
Austria
Bulgaria
Czechoslovakia
Hungary
Netherlands (East Indies)
Poland
Rumania
USSR
Yugoslavia
Germany (probably American Zone)

He stated that the association was also formed to promote harmony in the distribution of these pictures among the various companies. He stated that so far American pictures are being distributed in Japan, Korea and Germany (American Zone). He stated that his association was sending representatives to all thirteen countries in an attempt to sell American pictures. He advised, however, that no dealings with the USSR have been consummated up to this time.

(November 14, 1946, through February 14, 1947)

RUSSIAN FILMS

The Hollywood Reporter for October 28, 1946, under the heading "Reds Admit Their Pictures are Tops" stated in part as follows:

> "Film critics 'can arrive at one conclusion only, that Soviet cinema art ranks first in importance and profoundness,' V. Polporatsky, Correspondent for Izvestia, wrote in a story on 'The Cannes Film Festival,' released here last week by the USSR Embassy. Praising the French films and the 'great craftsmanship of Disney's films,' the Russian writer held that the impressive record of awards to Soviet films was justified by their 'vitality, faith, in the future and the struggle for it.'"

The article stated that the American films tend toward standardization. One critic remarked that films are stamped in Hollywood just like automobile parts in Detroit. "Many of the films shown demonstrated the moral degradation of much of the world's cinema art. The majority of the non-Soviet films which were shown in Cannes were devoted to the decadence of the human mind. Drug addiction, dipsomania, and mysticism under the guise of psychology. Such was their essence." "A direct contrast is supplied by the Soviet films. Even the other contestants admitted the superiority of the Soviet films."

[redacted]

(February 14, 1947 to April 22, 1947)

JOHN HERMAN DIERKES

[redacted]

In connection with this investigation the Los Angeles Office developed information that Dierkes is presently acting as technical advisor for Jay Richard Kennedy, an independent motion picture producer in Hollywood. Dierkes was assigned to Kennedy's picture "Assigned to Treasury" and to a projected follow-up picture tentatively titled "Secret Service."

Investigation of Kennedy reflects that he is a business associate of Sidney Buchman, an alleged Communist figure in the Los Angeles area and a producer at Columbia Studios. Kennedy reportedly came to Los Angeles approximately one and one-half years ago from New York to confer with Sidney Buchman about a screen story which he subsequently sold to Buchman. This story was based on material taken by Kennedy from the confidential files of the Treasury Department and is being made into a picture by a joint production unit of Kennedy and Buchman. This picture is to star Dick Powell and is entitled "Assigned to Treasury."

The Los Angeles Office reports that from a source close to Buchman it ascertained that Kennedy was a member of the Communist Party, although the New York Office was never able to identify him as a member of the Cultural Section. It is reported by the Los Angeles Office that Kennedy's importance in Party circles was evidenced by the fact that his leadership was being reviewed at the same time as was the leadership of John Howard Lawson, a top motion picture alleged Communist figure.

The Los Angeles Office also reported that there are various references in its files to liaison missions carried by Kennedy in contacts with Carl Winter, former Chairman of the Los Angeles County Communist Party in the past few years.

In the latter part of February, 1947, there appeared an article in the Los Angeles "Examiner" stating that the Roosevelt family had abandoned their former policy of refusing to allow a motion picture to be made on the life of the late President and had agreed to a film based on the life of F.D.R. which will be in the charge of writer producer Jay Richard Kennedy. The news item pointed out that James Roosevelt was to be technical advisor on the film and would assist Kennedy in selecting the material and snaring in the financial interests of the picture. James Roosevelt added in this article that Kennedy would soon meet with Mrs. Eleanor Roosevelt and stated that he had obtained her permission for Kennedy to write and produce the film.

A further article appeared in the Los Angeles papers carrying a date line of February 27, 1947, at New York, in which Mrs. Eleanor Roosevelt stated that while her mind was not changed on the subject of pictures of the late President, her son James took the position that since there was no way to stop such pictures, it was better for the family to cooperate and thus obtain as accurate a presentation as possible.

On March 19, 1947, the Los Angeles Office reported that the status of Dierkes with this projected picture was not clear as of that date. They further reported that Dierkes was on a status of leave without pay with the Treasury Department until March 24, 1947, and that he had given no indication as yet as to what his future plans would be. The Los Angeles Office further reported in this connection that Dierkes has had an offer to return to the Treasury Department for active assignment, that his position with Jay Richard Kennedy could be extended at his option and, further, that he received an offer of Liaison Agent in Hollywood for the Jay Arthur Bank, Motion Picture Interests of Great Britain.

[redacted]

COMMUNIST INFILTRATION OF RKO STUDIOS

INTRODUCTION

Under the following designated sections there is incorporated herein the latest information available concerning the above entitled matter:

I. RKO Executive Organization and Staff.
II. RKO Producers
III. RKO Directors
IV. RKO Writers
V. RKO Actors and Actresses
VI. RKO Feature Pictures Containing Communist Propaganda.
VII. RKO Contracts with Soyuzintorgkino (Soviet Movie Trust) for Sales of Films.

As will be noted, much of this memorandum is devoted to digests of information concerning the leanings of persons affiliated with RKO. These descriptions are incorporated according to the categories in which they are employed at RKO Studios.

At the outset it may be stated that RKO ranks sixth in size and importance in the motion picture studio group in Hollywood. Since January 1, 1942, RKO has produced or released approximately ninety full length pictures, and in addition has produced and released many short subjects.

1. RKO Executive Organization and Staff.

RKO Radio Pictures has an executive office in New York City, which is responsible for the financing and management of the national and international aspects of the business. The studios are located in Hollywood, where the active production of the pictures takes place, and in addition, there is a motion picture exchange also located in Los Angeles where all pictures produced are marketed. This summary deals only with the production end of the business.

Mr. Tolson
Mr. E. A. Tamm
Mr. Clegg
Mr. Coffey
Mr. Glavin
Mr. Ladd
Mr. Nichols
Mr. Rosen
Mr. Tracy
Mr. Mohr
Mr. Parsons
Mr. Harbo
Mr. Hamford
Mr. Jones
Mr. Quinn Tamm
Mr. Tease
Miss Gandy

Personages [redacted]

Charles W. Koerner. According to [redacted] a reliable paid informant, Koerner, Executive Vice President in charge of production for RKO, must be aware of the Communist situation in this studio. The informant has advised that Koerner is a member of the Motion Picture Producers Association which has discussed the Communist situation in the motion picture industry on many occasions. [redacted] recalled that Congressman Martin Dies discussed this situation with the Executive Board of the Association some time ago. [redacted] has advised he does not believe that Koerner is sympathetic with the Communist movement, although he cannot be moved to take action against it. [redacted] has pointed out that the chief interest of Koerner, as head of production at RKO, is to release motion pictures with box office appeal in order that RKO may be financially successful, and that he is not interested in fighting Communism.

C. Bakaleinikoff. This person is Musical Director for RKO, and according to [redacted] the informant, Bakaleinikoff is Russian born and is affiliated with the Russian-American Club in Los Angeles, which was reportedly organized by Michael and Clara Walden, who are members of the Northwest Section of the Los Angeles County Communist Political Association. [redacted] has described Bakaleinikoff as a "careful sympathizer," one who is not particularly active in political affairs, but who has provided music for meetings sponsored by such organizations as the Los Angeles Council of American-Soviet Friendship and the Russian-American Club, both Communist groups.

James Crow is the assistant to William Dozier, General Production Aide to Koerner. According to [redacted] Crow was formerly President of the Los Angeles Newspaper Guild. He has advised that prior to the "Hollywood Citizen-News" strike in 1938, Crow cooperated with the Communist fraction in the American Newspaper Guild, although during this strike Crow was critical of the Party program. [redacted] states, however, that Crow still socializes with Communists, and that while Crow will follow the Communist program in some of its aspects he will not follow the Communist line completely.

Mr. Tolson
Mr. E. A. Tamm
Mr. Clegg
Mr. Coffey
Mr. Glavin
Mr. Ladd
Mr. Nichols
Mr. Rosen
Mr. Tracy
Mr. Carson
Mr. Hendon
Mr. Mumford
Mr. Jones
Mr. Quinn Tamm
Mr. Nease
Miss Gandy

William Dozier is the General Production Aide to Charles K. Koerner. [redacted] has advised that Dozier was formerly the head of the Story Department at Paramount Studio. In this capacity he hired such known Communists as [redacted]is, Bernard Gordon and Don Gordon. [redacted] states that there has been an affair between Meta Reis and Dozier of many years standing. Meta Reis, by way of identification, is a member of Club A-3 of the Northwest Section of the Los Angeles County Communist Political Association. The stage and screen magazine "Variety" of July 21, 1944, advises that Dozier had been made Aide to Koerner and that Dozier would act as General Production Supervisor for Koerner, supervising all story purchases as well as being in charge of writers and writers' assignments in addition to producing a number of important pictures. According to [redacted] Dozier, though not known as a Communist Political Association member, has been active in Communist affairs during the past year and one-half. The informant has also advised that Dozier was active in the 1943 Writers' Congress sponsored by the Communist controlled Hollywood Writers Mobilization. At this Congress he was a member of the Advisory Committee, as well as a member of the Feature Film Panel, which was chaired by Richard Collins, known member of the Communist Party. The informant has further reported that Dozier, while at Paramount Studios, elevated Adrian Scott, known Communist, from the rank of writer to the rank of Associate Producer. When Dozier left Paramount and came to RKO Scott followed him and is now with RKO. [redacted] has pointed out that in his capacity as Aide to Koerner, Dozier is the highest executive in the Hollywood RKO Studios, next to Koerner, and that in his capacity as a supervisor of the Writing and Story Departments, Dozier is in a position to pass on all Communist propaganda which might be injected into any film made by RKO, subject to revision only by Charles Koerner.

II. RKO Producers

Prior to setting forth the various people in this category with Communist affiliations at a varying degree, the following observations are made concerning the general capacity of a producer as based upon information of general knowledge and that supplied by [redacted]

The producer in a studio is the official responsible for and in charge of the actual production of a picture. In many cases producers are the heads of production companies or units which are almost independent of studio management, although the completed picture might bear the label of the studio releasing it. This is true with respect to RKO.

Mr. Tolson
Mr. E. A. Tamm
Mr. Clegg
Mr. Coffey
Mr. Glavin
Mr. Ladd
Mr. Nichols
Mr. Rosen
Mr. Tracy
Mr. Carson
Mr. Hendon
Mr. Leonard
Mr. Jones
Mr. Quinn Tamm
Mr. Nease
Miss Gandy

Producers are principally interested in completing a picture for profit and might neither be aware nor interested in any disguised Communist [redacted] injected into a given picture by the writers or directors, so long as the picture as a whole has box office appeal.

The producer is the final arbiter of what the picture is to contain when it is completed. Therefore he is in a position to cut out all Communist propaganda when he recognizes it or when he cares to take this action. Similarly, if a producer desires to inject Communist propaganda into a picture, he being in charge can do so; then the only person who can override the producer is the executive head in charge of production.

As of November 1, 1944, RKO had fifteen producers, fourteen associate producers and one short subject producer. Following are listed those RKO producers who have Communist affiliations or connections indicated:

Niven Busch has been described by [redacted] as one who appears to be sympathetic with the Communist movement and one who is supported by Communists because of his writings. The informant knows of no organization of a Communist character to which Busch has belonged, nor does he recall any specific pictures for which Communists have expressed their likes. He described Busch as a "liberal" writer.

Harold Edgar Clurman is said to be a native-born citizen. He is a director-producer and writer for RKO Studios. His father and mother are said to have been born in Russia. [redacted] states that Clurman claims to have directed twenty-five Broadway successes, including "Men in White", "Awake and Sing", "Gentle People", "Golden Boy", and "Deadline at Dawn."

[redacted] further advised that Clurman is a personal friend and associate of Franchot Tone, John Garfield and Clifford Odets, all of whom are said to be connected in the Communist movement. His wife is Stella Adler, an actress. While there is no definite record available to show Clurman is a member of the Communist Political Association, [redacted] has advised that Clurman has been active in the following Communist influenced or dominated groups:

Group Theater - a leader
Director of Marxist plays
International Union of Revolutionary Writers
Member of New Theater League
Joint Anti-Fascist Refugee Committee - active worker.

Tolson
E. A. Tam
Clegg
Coffey
Glavin
Lead
Nichols
Rosen
Trac
Mohr
Carson
Hendon
Tamm
Jones
Quinn Tam
Nease
Miss Gandy

[redacted] has further informed that Clurman made several trips to Russia, and at one time referred to the United States as the "middle class [redacted] world." He directed "Waiting for Lefty" and "Paradise Lost", both of which were written by Clifford Odets. He signed "the Letter of 150", justifying the Moscow purges in 1937. He protested against the release of "Tennessee Johnson" picture. He is also a lecturer at the Hollywood Writers School run by the Hollywood Writers Mobilization.

Don Hartman is an Associate Producer, and according to [redacted] he was a member of the League of American Writers, and is presently active in the Hollywood Writers Mobilization, the successor to the League, both of which are Communist controlled. This informant has advised that [redacted] has also been active in the Hollywood Democratic Committee which is also a Communist controlled group.

David Hempstead. According to [redacted] Hempstead is a former screen director who has followed the line of the Communist fraction in the Screen Directors' Guild. [redacted] describes Hempstead as a sympathizer with the Communist movement and advises, however, that he has no evidence of actual membership on the part of Hempstead in the Communist Political Association. The informant could not advise of any organization under Communist control in which Hempstead has been active.

Nunnally Johnson. According to [redacted] Johnson was active in the Contemporary Theater during the years 1936 and 1937, which the informant has stated was organized and controlled by the Communist Party. He believes also that Johnson was active in the New Theater League also under the domination of Communists. [redacted] termed Johnson as one who, by his activities, has shown sympathy for the Communist movement, but described Johnson as having a "spotty" record, i.e., active only occasionally.

William Cameron Menzies. [redacted] has advised that Menzies was a former instructor at the League of American Writers' School for Writers in Hollywood, and is presently teaching at the People's Educational Center, Hollywood Extension, which is the successor to the School sponsored by the League of American Writers. Both groups have been described as being under Communist control. The informant does not know whether Menzies has been a member of the Communist Political Association.

Tolson
Mr. E. A. Tamm
Mr. Clegg
Mr. Coffey
Mr. Glavin
Mr. Ladd
Mr. Nichols
Mr. Rosen
Mr. Tracy
Mr. Vohr
Mr. Carson
Mr. Nease
Mr. Sizoo
Mr. Stanford
Mr. Jones
Mr. Quinn Tamm
Mr. Nease
Miss Gandy

Dudley Nichols is said by [redacted] to have been born in Ohio and educated at Oxford University, England. [redacted] has reported that Nichols came to Hollywood in 1933, and soon became a member of the John Reed Club, [redacted] writers club, and that in 1934 he was associated with John Howard Lawson, John Wexley, Robert Tasker and others, in organizing the Hollywood Motion Picture Writers Union, which is now known as the Screen Actors Guild. In 1936 the Communist gained complete control of this Guild. In addition, Nichols was very active in the following alleged Communist and Communist front organizations:

Screen Writers Guild
League of American Writers
Hollywood Writers School - teacher
American Peace Mobilization
North American Aviation, Inc. Wildcat Strike - June 1941 - supporter.
A chief speaker at Writers' Congress at UCLA, October, 1943.
Active in American League for Peace and Democracy, 1938-1939.
Sponsor of and active in Hollywood Anti-Nazi League. (Elected member of this group after culmination of "Stalin-Hitler Pact").
Supporter of "The Yanks are Not Coming" program.
Contemporary Theater.
New Theater League
International Union of Revolutionary Theaters - Moscow, 1932.
Signed protests against investigation of Moscow trials requested by John Dewey in 1937.
Supported Loyalist cause in Spain in 1937.
Member of reception committee for Andre Malraux - French Communist at time of visit in Hollywood, August 16, 1937.
Member of Sleepy Lagoon Defense Committee
Sponsor of Los Angeles Council of American Soviet Friendship.
Member of Citizens Committee for Harry Bridges.
Member of Screen Writers Guild
Member of Hollywood Writers' Mobilization.

Tolson
E. A. Tamm
Clegg
Coffey
Glavin
Ladd
Nichols
Rosen
Tracy
Carson
Hendon
Harford
Jones
Quinn Tamm
Pease
Sandy

Adrian Scott was formerly a writer at Paramount Studios and was [redacted] to the rank of producer at Paramount by William Dozier, described hereinbefore. Scott was subsequently made producer at RKO. According to available records pertaining to the membership list of the Northwest Section of the Los Angeles County Communist Party of 1944, Scott was a member of Club A-1. These same records reflect Scott is presently a member of Club A-1, Northwest Section of the Los Angeles County Communist Political Association holding 1944 Communist Political Association Book Number 46832. Pearl Kann, the secretary of Scott, according to the same records, has acted as group membership director, as well as labor chairman in two clubs of the Northwest Section of the Communist Party, Los Angeles.

Orson Welles was born in the State of Wisconsin in 1915. He has been a director, actor and writer, and was formerly employed by RKO as a director. Positive proof of his affiliation with the Communist Political Association is not available. However, [redacted] has reported Welles has been affiliated over a period of time with the following organizations, either Communist controlled or influenced:

New Theater Alliance
League of American Writers
Attended 4th Writers' Congress -
University of California, Los
Angeles, October 1-4, 1943.
Member of Bridges Defense Committee
Member of American Peace Mobilization
Member of Theater Arts Committee "TAC"
Sponsor of Rescue Ship Mission to Spain
Member of and active in Joint Anti-
Fascist Refugee Committee.
Sponsor of Los Angeles Council of
American Soviet Friendship.
Member of Hollywood Democratic Committee.

III. RKO Directors

Prior to listing the various directors, the following observations are made as based upon information of general knowledge and that supplied by [redacted]

The director of a motion picture is in charge of the actual making and filming of the picture. He is in turn directly responsible to the producer. He has complete charge of the set, the actors, cameramen and other employees on the lot. He is in a position to inject Communist lines in a motion picture, subject only to revision by the producer.

As of November 1, 1944, there were eighteen directors on the payroll at RKO Studios. Following is a list along with descriptive data of [redacted] who have Communist affiliations:

Herbert Joseph Biberman is presently employed by RKO as a director and writer. According to membership records available of the Northwest Section, Los Angeles County, Communist Political Association, Biberman is presently attached to Club A-3. He was formerly organizer of Branch - B, Northwest Section of the Los Angeles County Communist Party in 1943. He was the former West Coast director of the American Peace Mobilization, renowned Communist front. According to [redacted] Biberman at one time was the leader of Communist activity in the motion picture industry, but since June, 1941, when the Communist line changed to advocating all-out aid for the war effort he has been superseded by John Howard Lawson, movie writer. He has always been active in such groups as American Council on Soviet Relations, League of American Writers, Hollywood Writers Mobilization and Hollywood Democratic Committee.

Frank Borzage. According to [redacted] Borzage is mildly sympathetic to the Communist cause but [redacted] does not know any Communist organizations to which Borzage has belonged. The informant described Borzage as one "who goes along" with the Communist fraction in the Screen Directors League.

Danny Dare is a director of the dance and directs in all studios in Hollywood, according to information available. [redacted] states that Dare was a member of the New Theater League and the Hollywood Theater Alliance, and that he has been a teacher in the Actors Lab, described as a Communist controlled group to train actors and actresses. His last directing job, according to records available, was in "Meet the People", produced by M-G-M.

Edward Dmytryk. According to available records of the Northwest Section membership of the Los Angeles County Communist Party, Dmytryk in June 1944, was a member of Club A-3 (Writers). He is an instructor at the Peoples' Educational Center, a Communist group. According to information received, Dmytryk admitted to Mrs. Lela Rogers, RKO associate producer, that he is a Communist.

Howard Estabrook is not a known Communist membership book holder. [redacted] however, according to [redacted] he is a member of the League of American Writers, a Communist front and was a teacher at the League of American Writers School in Hollywood. He is presently an instructor of motion picture direction at the People's Educational Center, Hollywood Extension, which is the successor to the school sponsored by the League of American Writers. Estabrook has been affiliated with the Hollywood Writers' Mobilization, Communist successor group to the League of American Writers. He has recently been named secretary of the Council of Hollywood Guilds and Unions which, according to [redacted] was set up at the instigation of Communists to combat the Motion Picture Alliance for the Preservation of American Ideals, and anti-Communist organization. Estabrook is a member of the Executive Council of the Hollywood Democratic Committee in which organization he has been active. This organization is indicated to be a Communist controlled group. He is also a California sponsor of American Youth for Democracy, successor to the Young Communist League.

Fritz Lang. According to [redacted] Lang is a German refugee who came to the United States in 1936. He produced "Fury" and became a hero of the former Communist New Theater League as a result of this production. He has been currently active in the Free Germany Movement.

Lewis Milestone, according to [redacted] was born in Russia and claims that he was naturalized in New York City. The informant states that Milestone came to Hollywood in 1919 and that in 1936 he was active in the former Communist groups, the New Theater League and Contemporary Theater. Milestone, according to [redacted] served on the Committee to Honor Andre Malraux, French Communist who came to Hollywood in 1937 to collect funds for the Loyalist cause in Spain. He signed protests against the investigation of the Moscow trials requested by Professor John Dewey in 1937. He is an active member of the Communist Hollywood Democratic Committee and he sponsored the reception for Mikhail Kalatozov, Russian film director at the Mocambo Cafe, Hollywood, on August 12, 1943.

Leonide Moguy. According to [redacted] Moguy is a Russian refugee who mixes socially with Hollywood Communists. The informant knows of no Communist organization to which Moguy belongs, although he has stated that the Communists like Moguy.

Clifford Odets, according to [redacted] is a native-born citizen. He has been a writer and is now characterized as a director and a producer. He recently produced "None But the Lonely Heart" for RKO (described hereinafter). The plays "Waiting for Lefty", and "'Till the Day I Die" are attributed to

his authorship, having been written during the years 1934 and 1935. According [redacted] these two plays are considered Communist propaganda since they glorified the role of the Communist Party in underground work and in trade union work.

[redacted] has advised that Odets has been active in the following Communist fronts and organizations and groups having Communist influence:

Member of the New Theater League - (Member of National Advisory Council of League in 1935 which was then affiliated with the International Union of Revolutionary Theaters with headquarters at Moscow.

Teacher in the New Theater School in New York.

Member of the Theater Arts Committee (TAC) - (Also member of National Advisory Council for organization).

One of the original organizers of the League of American Writers.

Chairman of the Delegation of Young Communists, who reportedly went to Cuba in 1936 to protest arrest of workers. (He is said to have been arrested in Cuba with other members of the group - wrote booklet "Rifle Rule in Cuba" in conjunction with Carl Stone Beals, which work has been described as pure Communist propaganda).

Sponsor of benefit in 1939 for Anti-Nazi Writers and the Abraham Lincoln Brigade.

In attendance at Fourth Writers Congress, New York City, June, 1941. (Then elected member of National Executive Board of the League).

On reception committee Honoring Mikhail Kalatozov, Russian film director - (At Mocambo Cafe, August 21, 1943).

John G. Honeycombe, a former Communist Party member, has stated that he was in attendance at Communist Party meetings with Clifford Odets.

[redacted] Communist [redacted] and later a writer [redacted] Communist groups in the motion picture industry. [redacted] has been active in the Hollywood Writers' Mobilization and was [redacted] of the panel entitled "Humor and the War" in the 1943 Writers' Congress sponsored by the Hollywood Writers' Mobilization, a Communist front. According to [redacted] he collaborated with Howard Koch in the preparation of the [redacted] play "Heavenly Days".

Jean Renoir [redacted] came to the United States sometime during [redacted] 1940 as a refugee from France. He is not a citizen.

[redacted] advised that Renoir directed "Our Native Land" which was written by Dudley Nichols, who is described hereinbefore as having numerous Communist connections. "Our Native Land" has been described as a propaganda picture depicting the middle-class as not being dependable in the defeat of Fascism and that only "the workers" can be trusted. The April 30, 1940 issue of "Peoples World" stated Renoir directed the French movie "People of France" which, according to [redacted] was done in conjunction with the Communist Party of France. Appearing in the picture was Maurice Thorez, the Earl Browder of France, and Marcel Cachin, who is said to have been one of the leaders of the Communist Party in France and editor of "Humanite". [redacted] has also advised that Renoir moves in Communist groups in Hollywood, although he is most careful about his activities, inasmuch as he is not a citizen.

William A. Seiter. According to [redacted] Seiter was active in 1943 in the Writers' Congress held under the auspices of the Hollywood Writers' Mobilization. The informant has stated that Seiter is a newcomer and appears to be developing in the Communist movement. However, he has no information that Seiter is actually a member of the Communist Political Association.

Jacques Tourneur. According to [redacted] Tourneur is a French refugee who socializes with Hollywood Communists.

[redacted] Writers

Prior to listing the various writers the following observations are set forth as based on information of general knowledge and that supplied by [redacted]

There are two types of writers in the studios, the original story writer and the scenario writer. The scenario writer writes dialog from an original story and consequently propaganda might be injected either into the original story or by the scenario writer. It is certain, however, that it is the writer who actually injects Communist propaganda into a picture because it is he who writes the script upon which the production of the picture is based.

It is to be noted that in the motion picture industry in the Los Angeles area, the Communists are the strongest nucleus of the writers' group. From information available as developed in connection with the case entitled "Communist Infiltration of the Motion Picture Industry", there are approximately eighty-five screen writers in the two writers' clubs of the Northwest Section of the Communist Political Association. According to [redacted] Communists have recognized the basic value of the writer in the production of the picture.

As of November 1, 1944, there were fifty-three writers at [redacted] sixteen of whom are contract writers, the remainder being hired only for individual pictures. Following is a list of those writers who have Communist records of affiliations as noted:

Zoe Akins in 1942 acted as an official of the Pasadena Book Panel for Allied Relief which group, according to information developed in the investigation of Communist activities, was organized by known Communists.

Benjamin Frank Barzman was born October 12, 1910 at Toronto, Canada and admitted to citizenship in this country, November 13, 1942, at Los Angeles, California. He has been a free lance writer and, as of June 1944 he was employed at RKO Studios. According to available membership lists of the Communist Party in Los Angeles, Barzman has been a member of Group A-2, Branch A, (Writers' Branch), Northwest Section, Los Angeles County Communist Party. His wife, Norma Barzman, is a writer who has been employed at the Los Angeles Examiner, and who has been a member of Branch A, Northwest Section, Los Angeles County Communist Party.

Vicki Baum who is the novelist, was born, according to [redacted] in Austria. [redacted] has stated she has signed many petitions sponsored by Communist controlled organizations, and has been a follower of the Communist program continually. The informant has no evidence that she is an actual member of the Communist Political Association.

Herbert Biberman. (Biberman was described previously under "RKO Directors").

Allen Boretz. According to Communist Party membership lists available Boretz was recently a member of Club A-1, Northwest Section, Los Angeles County Communist Party, holding 1944 Communist Party Book Number 43621. There is no record of his current activity in the Communist Political Association.

Harold Buchman. According to available Communist membership lists of the Northwest Section, Los Angeles Section, Communist Political Association, Buchman is literature director of Club A-1, Northwest Section, holding 1944 Communist Political Association Book Number 46302. Buchman has been active in the Hollywood Writers' Mobilization and in the Hollywood Democratic Committee. He was a member of the Executive Board of the West Coast American Peace Mobilization during its existence.

Val Burton. According to available membership lists of the Los Angeles Communist Political Association, Burton is a member of Club A-3, Northwest Section, holding 1944 Communist Political Association membership card number 46803. He is active in the Hollywood Democratic Committee and the Hollywood Writers' Mobilization.

Edward Chodorov. According to available membership lists of the Communist Party, Northwest Section, Los Angeles, Chodorov was a member of Branch Y., (composed of people out of the city), and was scheduled to be transferred to the New York Cultural Section of the Communist Party on April 28, 1944.

[redacted] has advised that Chodorov was a member of the League of American Writers. [redacted] further informed that Chodorov signed the call to the Fourth Congress of American Writers in 1941.

Jay Dratler, according to [redacted] was one of the editors of "Communique" published by the Hollywood Writers' Mobilisation in 1942. The [redacted] of this publication followed the Communist Party line. According to [redacted] Dratler has been active in the Hollywood Writers' Mobilisation, the Hollywood Democratic Committee, and the Screen Writers' Guild, all of which are controlled by Communists.

Howard Estabrook. (Described previously under Section "RKO Directors").

John Fante, according to [redacted] is an Italian by birth and is believed to be a naturalised citizen. He was a member of the League of American Writers and is close to Orson Welles, collaborating with him in scenario writing.

Anne Froelich. According to available membership lists of the Northwest Section, Communist Party, Los Angeles, she was a member of Club A-3, having 1944 Communist Party membership book #48673. Her 1944 Communist Political Association membership book is not available, although she was recently observed in attendance at a Communist Political Association meeting (Club A-3) by Bureau Agents.

Oliver H. P. Garrett. According to [redacted] Garrett is a former novelist. [redacted] has advised that Garrett is a member of the League of American Writers, the Hollywood Writers' Mobilization, and has been active in the Hollywood Council of Guilds and Unions which was formed to combat the Motion Picture Alliance for the Preservation of American Ideals, a group organized to combat Communism. According to [redacted], a reliable paid informant until recently in the Communist Political Association, Garrett was one of the principal speakers at a meeting on June 28, 1944, of the Council of Hollywood Guilds and Unions, at which time Garrett gave what the informant described as the most settled Communist speech of the evening before nine hundred people.

Sheridan Gibney. According to [redacted] Gibney was formerly President of the Screen Writers' Guild and is currently active in the Hollywood Writers' Mobilization. He participated in the 1943 Writers' Congress sponsored by the Hollywood Writers' Mobilization. According to [redacted] in 1943 Gibney held a reception at his home for Paul Robeson and Max Yergan, both Negroes, at which the Communist element in Hollywood was well represented. Yergan and Robeson are well known for their Communist affiliations.

Frances Goodrich. According to [redacted] she is very sympathetic with the Communist program. Her husband is Albert Hackett, described hereinafter.

Morton Grant. According to membership records available of the Los Angeles County Communist Party, Grant held 1944 Communist Party membership book #50542 and was a member of Club A-3. According to [redacted] was a member of the League of American Writers and participated in the 1943 Writers' Congress sponsored by the Hollywood Writers' Mobilization, in which group he is also active. His home has been a meeting place for Communists.

Albert Hackett. According to [redacted] Hackett has long been active in the Communist movement in Hollywood and was a member of the League of American Writers. He was elected to the Executive Board of the Screen Writers' Guild in October, 1944. The informant has advised that Hackett was never a leader in any other movements, nor does he have any proof that Hackett is actually a member of the Communist Political Association.

Don Hartman. (Previously described under Section "RKO Producers").

Lillian Hellman. (Mrs. Arthur Kober). This person has a long record as a sympathizer with the Communist movement. According to [redacted] she has been officially connected with the National Headquarters of the Communist Party, New York City. She is the author of "Watch on the Rhine" and she wrote "North Star". Both have been made into pictures which are considered to have a strong propaganda content. The records of the Bureau reflect her to have connections with innumerable known and reported Communists, as well as Communist front groups.

Nunnally Johnson. (Previously described under Section "RKO Producers").

Aven Kandel. [redacted] has described Kandel as a "mild" Communist sympathizer. The informant has stated that Kandel rationalizes a great deal and does not follow the Communist line completley.

Herbert Kline. According to Los Angeles County Communist Party records made available in 1943, Kline was a member of the Newspaper Unit of the Los Angeles County Communist Party in 1938. On July 16, 1944, his car was observed at a "People's World" benefit party at the home of E. Y. Harburg, 191 North Bentley Avenue, West Los Angeles. The "People's World" is the

West Coast Communist news organ. According to [redacted] Kline has been an instructor in the League of American Writers School for Writers, and [redacted]ly teaches at the People's Educational Center, successor to this school.

Harry Kurnitz. According to [redacted] Kurnitz has been a member of the League of American Writers and formerly taught at its Writers School in Hollywood. This informant advised Kurnitz was active in the American Peace Mobilization and is now active in the Hollywood Writers' Mobilization, as well as the People's Educational Center, Hollywood Extension.

Richard Landau. According to [redacted] Landau is the husband of Leanne Zugsmith, a writer at Twentieth Century-Fox Studios. [redacted] has advised that Landau's wife, according to reports he has received, has been a member of the Communist movement for years and a writer for "New Masses". She is further reported to [redacted] as having been a member of the League of American Writers and the American Peace Mobilization. The informant has no information on the specific activities of Landau.

S. K. Lauren. [redacted] advised that Lauren has been active in the Hollywood Writers' Mobilization and in the Hollywood Democratic Committee. The informant further advised that while he did not know whether Lauren was a member of the League of American Writers, he did recall that Lauren was very closely associated with it.

Emmet Lavery was recently elected President of the Screen Writers' Guild and also Chairman of the Hollywood Writers' Mobilization. According to [redacted] Lavery, himself, is not a known Communist, although he is sympathetic with the movement and the Communists are using him as a front because he is not known as a Communist at the studio [redacted] advised Lavery is comparatively new and in his opinion the Communists can use him successfully. Lavery was active in the 1943 Writers' Congress as sponsored by the Hollywood Writers' Mobilization and has been active in the past year in the Council of Hollywood Guilds and Unions, which group it is recalled was established to fight the Motion Picture Alliance for the Preservation of American Ideals - an anti-Communist group. According to technical sources close to John Howard Lawson, who is regarded as the real Communist leader in Hollywood, when Lester Cole, former President of the Screen Writers' Guild, was nominated for reelection, Cole withdrew in order that Lavery would have no opposition. According to the same sources the reason for this move was that the Communists did not want to split the progressive vote and, accordingly, backed Lavery in the election. It is to be noted that he had no opposition since he was the only one nominated for the position.

Arnold Manoff. According to available Communist Party membership records, Manoff was formerly Educational Director of Club A-3, Northwest Section, Los Angeles County Communist Party, holding membership book #10909. [redacted] is known to have been a delegate to the Los Angeles County Communist Party convention held October 31, 1943, at Los Angeles. According to the membership records referred to above, Manoff has also been connected with the following Communists groups: The Western Writers' Congress, League of American Writers, Screen Writers' Guild, and the People's Educational Center. He has also been a subscriber to the "People's World," the "Daily Worker" and has been a regular reader of "The Communist". According to the membership records available, his wife, Ruth Manoff, has been a functionary in the Northwest Section.

Lewis Meltzer, according to 1943 Communist membership records, joined the Party in 1943 under the name of Lewis Callahan, holding 1943 membership book #36025.

Horace McCoy. According to [redacted] McCoy has been a member of the League of American Writers, taught in this organization's school and has been active in the Hollywood Writers Mobilization. No evidence is available that McCoy is actually a Party member.

Josef Mischel, alias Peter Warner, is a writer for RKO Studios according to the most recent information. He was born in Austria and naturalized in Los Angeles, October 10, 1914. Available Los Angeles Communist Party membership lists indicate Mischel joined the Communist Party in Los Angeles in May, 1943, under the name Peter Warner, and was assigned to Branch 1, Northwest Section. He is said to have been a newspaper correspondent before coming to America. In his work with RKO, according to [redacted] he translates American films for foreign consumption. He has been a member of the Hollywood Writers Mobilization, and [redacted] states he has advocated an alliance on the part of that organization with the Society for Cultural Relations with Foreign Countries (VOKS) in the Soviet Union. He was a sponsor of the Writers Congress, University of California, Los Angeles, in 1943.

Leo Mittler. Mittler is an associate of reported German Communist sympathizers in Hollywood and has been a contributor to the Free German Movement. He was present at a reception given in honor of Mikhail Kalatozov, Soviet Film Representative in Hollywood, on August 22, 1943.

Jane Murfin, according to [redacted] is not a member of the Communist Political Association, but is used apparently by the Communists. Her activities have been generally in the Screen Writers' Guild as a member of the Executive Board, and in the 1943 Writers' Congress where she was a Chairman of the Ticket Committee.

Mr. Tolson
Mr. E. A. Tamm
Mr. Clegg
Mr. Coffey
Mr. Glavin
Mr. Ladd
Mr. Nichols
Mr. Rosen
Mr. Tracy
Mr. Mohr
Mr. Nelson
Mr. Hendon
Mr. Rumford
Mr. Jones
Mr. Quinn Tamm
Mr. Haase
Miss Gandy

Henry Myers, according to membership records available, was formerly [redacted] Director of Branch A. Northwest Section, holding Party membership book for 1943, #25065. He was a member of the League of American Writers and taught in their Hollywood school. Through a surveillance by Agents it is known he attended a meeting with Alexander Trachtenberg on February 7, 1943, at the League of American Writers School. Trachtenberg is a member of the National Committee of the Communist Political Association and Literary Director. He was one of the three authors of the CIO stage show entitled "Marching with Johnny," which played in the Eastern part of the United States in 1943.

Dudley Nichols. (Previously described in Section "RKO Producers").

Arch Oboler, according to [redacted] was formerly Western Regional Vice President of the Radio Writers' Guild and is an alternate on the Executive Council of the Radio Directors' Guild, Hollywood Chapter. He was a member of the League of American Writers and was active in the 1943 Writers' Congress, subsequently being a member of the Continuations Committee thereof. On April 15, 1944, as a result of a physical surveillance, it was learned that a car registered to Oboler was observed at the Hollywood Mobile Theater where John Howard Lawson was addressing new recruits of the Northwest Section of the then Communist Party. This was strictly an invitational meeting and a man was observed who may have been Oboler and who left Oboler's car.

Clifford Odets. (Previously described under Section "RKO Directors").

Don Quinn. (Described hereinbefore under Section "RKO Directors").

Stanley Roberts. A car registered to Stanley Roberts was observed as a result of a physical surveillance at a "People's World" (Communist West Coast news organ) benefit party at the home of H. Y. Harburg on July 15, 1944. From technical sources close to John Howard Lawson, Hollywood Communist leader, it has been learned that Lawson stated that Roberts is the kind of person who will go along with "the others", but who is not important - undoubtedly meaning that Roberts will go along with the Communist cause when he has supporters.

David Robison. Robison is a reader and a writer at RKO. According to membership records available for early 1944, Robison was a member of Club B, Northwest Section, Los Angeles County Communist Party, and later was active [redacted] Branch B, Communist Political Association, holding Communist Political Association card for 1944, #46889. His wife, Naomi Robison, is Northwest Section Financial Director, apparently handling all money in the Northwest Section. She is a member of Branch D (Radio Artists), Northwest Section.

Waldo Miller Salt is a free lance screen writer. According to membership records until recently he was organizer for Branch A (Writers) Northwest Section, Los Angeles County Communist Party, holding 1944 Communist Party membership book #48986. He has been active in the League of American Writers, the Hollywood Democratic Committee, the Hollywood Writers' Mobilization, and the Council of Hollywood Guilds and Unions. He was formerly Los Angeles Treasurer of the National Federation for Constitutional Liberties, a Communist dominated group. On September 24, 1944, he was observed by Agents in attendance at a birthday party at the home of Carl Winter, President of the Los Angeles County Communist Political Association. His wife, Mary Salt, is a member of Branch F (Actors) Northwest Section, Los Angeles County Communist Party, and is an instructor in the Actors' Laboratory, Communist actors' work shop.

Adrian Scott. (Previously described under Section "RKO Producers").

Allan Scott is the brother of Adrian Scott and, according to [redacted] he has been a member of the League of American Writers, and has been active in the Hollywood Writers' Mobilization and the Hollywood Democratic Committee. Jane Mead, who formerly lived with Scott, has been a Communist functionary in the Northwest Section for some time. According to [redacted] one of Scott's screen plays, entitled "So Proudly We Hail", was strictly in line with the Communist theme that the present war is a "people's war". Allan Scott is not known as a Communist Political Association member.

Rud Wilson Schulberg was born in New York City, and is presently an Ensign in the United States Navy and assigned to the Office of Strategic Services. He was previously a screen writer and is said to have alternated between Hollywood and Mexico City. According to [redacted] Schulberg was a writer for the picture "Government Girl" produced by RKO under the direction of Dudley Nichols, described hereinbefore. Schulberg is reported to have been a Communist Party member by [redacted] He has been active in such Communist groups in the Hollywood area as,

American League for Peace & Democracy
Hollywood Anti-Nazi League
Hollywood League for Democratic Action
Hollywood Peace Forum
Motion Picture Democratic Committee

American Peace Mobilization
Hollywood Theater Alliance
Contemporary Theater
United Spanish Aid Committee
Joint Anti-Fascist Refugee Committee
New Theater League
Motion Picture Artists Committee

Curt Siodmak. [redacted] has described this person as a refugee who is regarded favorably by Hollywood Communists and who fraternizes with them.

Harold J. (Hal) Smith. Available Communist membership records for 1944 reflect that Smith was former Membership Director of Club A-3, Northwest Section, and held 1944 Communist membership book #48677. His wife, Sylvia Smith, is known as a former functionary of the Northwest Section, Communist Party in Los Angeles. [redacted] a reliable informant, until recently a member of the Communist Political Association, advised Smith was a writer of a pageant to have been presented at a rally for William Z. Foster, National Chairman of the Association, which was under the auspices of the Los Angeles Communist Party Executive Committee in July, 1943.

Ray Spencer. According to available membership records for 1944 he was a member of Club B, Northwest Section, Los Angeles County Communist Party, and now holds 1944 Communist Political Association card #46385.

Joe Swerling. According to [redacted] Swerling was an instructor in the League of American Writers School for Writers in Hollywood, and was active in the Joint Anti-Fascist Refugee Committee, and attended open Communist Party meetings. The informant states that Swerling is currently active in the Hollywood Democratic Committee.

Frank Tarloff. According to available membership records, Tarloff became a member of the Communist Party in 1943 and later held 1944 Communist Party membership book #48663.

Bess Taffel, according to membership records, is presently assigned to Club A-1, Northwest Section, Los Angeles County, Communist Political Association, and holds 1944 Communist Political Association card #46818. She was formerly a club functionary.

Barry Trivers. [redacted] believes Trivers to be the brother of Paul [redacted], a known Communist Party member. Barry Trivers, according to [redacted] is comparatively new in Hollywood, and is not a member of any Communist front, but is a sympathizer and one who fraternizes with Communists.

Dalton Trumbo was born in Montrose, Colorado, December 9, 1905. He is said to have been the writer of "Tender Comrade", recently produced by RKO, and has also been employed as a screen writer by MGM Studios. Available Communist Party membership lists in Los Angeles indicate he was a member of Branch A, Northwest Section, Communist Party, Los Angeles County, under the Party name Hal Conger. Trumbo is a member of the Screen Writers' Guild, the League of American Writers, and was a contributor to the "Clipper", the publication of the Hollywood Writers Mobilization. He was a member and speaker at the meetings of the American Peace Mobilization, and the National Federation for Constitutional Liberties. [redacted] states Trumbo wrote a pamphlet in defense of Harry Bridges, and has written articles appearing in the Communist West Coast news organ, the "Peoples World." He has been one of the most active members in the Hollywood Democratic Committee and was extremely active in working against the Motion Picture Alliance for the Preservation of Democratic Ideals, an anti-Communist group formed recently to fight Communism in the motion picture industry.

Brenda Weisberg. [redacted] as advised that Weisberg was formerly active in the now defunct Hollywood-Nazi League, and the Joint Anti-Fascist Refugee Committee. She is currently active in the Hollywood Democratic Committee. The informant has described her as a rank-and-file person who has never been a leader in any of the groups, but he has stated he does not know if she is an actual Communist Political Association member.

John Wexley. The November 15, 1944, issue of "Variety" states that this person has just returned from military service and was assigned by RKO to handle the screen play "Cornered" for Producer Dilan Scott. According to available 1944 Communist Party membership records, Wexley was a member of Branch A, Group 2, Northwest Section, holding 1944 Communist Party book #48640. These records reflect he was given special leave by the Party to go into the United States Army. According to dispatches in the "People's World", he made a trip to Europe and was in Russia, but returned around the first of November, 1944, at which time he was discharged from the United States Army.

V. R.K.O. Actors and Actresses

R.K.O. has no contract "star players" although it employes what are known as "stock players", generally hired for a period of six months, and consequently, the players roster is continually changing.

The "star players", when used in an R.K.O. release, are signed only for the picture and are not under regular contract. Since January 1, 1942, approximately 160 different actors and actresses have had leading roles in R.K.O. feature pictures. As of November 1, 1944, R.K.O. had fifty-five "stock players" on its roster. Listed below are those actors and actresses who, since January 1, 1942, have taken a leading part in pictures produced or released by R.K.O. and who have Communist connections as indicated. There are listed also those "stock players" with Communist connections who are presently on the R.K.O. roster.

Lucille Ball, motion picture actress. According to [redacted] she is a member of the Screen Actors' Guild and to his personal knowledge, she has taken an active part in and supported Communist-controlled fronts in the Hollywood area over a period of six or seven years. She was registered as a Communist voter in 1936. [redacted] has also stated that in 1936, Lucille Ball was appointed as a member of the state-controlled committee of the then Communist Party of Los Angeles County. The official records of the Registrar of Voters reflects that she sponsored Communist candidates for office in 1936 (When a voter sponsors a candidate, the voter must state that he or she is a member of the party to which the candidate being sponsored belongs). According to Rene Valle, former Communist Party member and subsequent witness for the California State Legislative Investigative Committee, she, Rene Valle, attended over a period of time, Communist Party new members' classes at the home of Lucille Ball on North Ogden Drive. This informant also stated that since Lucille Ball has become prominent, she has not been taking an open stand in Communist activities.

Lloyd (Bud) Bridges. According to available Communist Political Association membership records, Bridges joined the then Communist Party in 1943, and was assigned to Branch K of the Northwest Section and now holds 1944 Communist Political Association Card No. 46950. Bridges is also active in the Actors' Laboratory, Communist Actors' Work Shop.

Jean Brooks. According to available Communist Party membership record, Jean Brooks held 1944 Communist Party membership book No. 48972. She is a subscriber to the Communist news organ on the West Coast, the "People's World."

Virginia Bruce. According to [redacted] she became active in Communist affairs in 1938. She is a member of the Screen Actors' Guild. According to [redacted] she was a member of the Emergency Committee of the Communist Anti-Nazi League to save that organization at the time many deserted [redacted] organization because of the pact between Stalin and Hitler. She has also been a member of the American Peace Mobilization and the Motion Picture Artists' Committee for Spanish Aid. Proof of her membership in the Communist Political Association is not available.

Morris Carnovsky. According to available membership records of the Communist Party in Los Angeles, Carnovsky and his wife, known professionally as "Pheobe Brand", were transferred from New York to the Northwest Section of the Los Angeles Communist Party in early 1944. Carnovsky now holds 1944 Communist Political Association membership card No. 46952. He is attached to Branch F, Northwest Section.

Aaron Copland is a musician and according to [redacted] was a member of the League of American Writers and a former instructor at its school. [redacted] has also advised that Copland was active in the 1944 Musicians' Congress reportedly organized and controlled by Communists. He was also active in supporting the Harry Bridges Defense Committee.

Joseph Cotton. According to [redacted] Cotton is a member of the Executive Board of the Screen Actors' Guild and is a sympathizer with Communist aims, but is not a member. [redacted] has advised that Cotton supplied his name to many front organization [redacted]es and is a member of the Communist Joint Anti-Fascist Refugee Committee. He is a product of the Actors' Laboratory, Communist actors' workshop and is currently active in the Hollywood Democratic Committee.

Olivia De Havilland. [redacted] has informed that to his personal knowledge, this person began exhibiting sympathy for the Communist cause in Hollywood in 1942, and since that time, has taken an active part in various Communist front activities such as the Hollywood Committee for Writers in Exile and the Free People's Dinner honoring Paul Robeson. She is a sponsor of the Communist Joint Anti-Fascist Refugee Committee. She signed a protest sent to the State Department, protesting the detention of Jesus Hernandes Tomas, Spanish Communist who was temporarily held by Immigration authorities at Seattle, Washington in 1943. She attended the reception of Mikhail Kalatozov, Soviet motion picture representative, at the Mocambo Cafe, Hollywood, on August 22, 1943. She is a sponsor of the Los Angeles Council of American-Soviet Friendship and a member of and active in the Russian-American Club.

John Garfield, Alias Jacob Garfinkel. According to [redacted] Garfield is a citizen and has had his name officially changed to John Garfield. He is a member of the Screen Actors' Guild. The informant has advised that Garfield has been very active in Communist front activities for the past seven years and further, that Garfield teaches at the [redacted]ood Writers' School, a Communist organized school. [redacted] advised that Garfield returned home on or about May 1, 1944, from the Italian front where he had been on an entertainment tour. At this time, Garfield advised he had interviewed Marshal Tito while in Europe and eulogized Tito for his great efforts. According to available Communist membership records, Garfield's wife, Roberta, was active in Branch H, Northwest Section, Los Angeles Committee of the Communist Party and has been a member of the Communist Political Association.

Ira Girshwin. According to [redacted] Girshwin is a member of the League of American Writers and a former instructor in its school. He has been active in the Musicians' Congress, the Hollywood Democratic Committee and has been a sponsor of the Harry Bridges Defense Committee.

Cary Grant. [redacted] has advised he knows Grant to be a Communist sympathizer, although he knows of no Communist organization with which Grant has been affiliated. The informant stated that Communists make a great deal over Grant, although he does not know whether Grant fraternizes with them.

Paul Guilfoyle. According to [redacted] he is an Actors' Lab product who was formerly active in the Hollywood Theater Alliance. Guilfoyle was an actor in the stage musical, "Meet the People", a 1940 anti-war show, reportedly produced by Communists. The informant does not know whether Guilfoyle is actually a member of the Communist Political Association.

Paul Henreid. According to [redacted] Henreid was born in Austria and is a product of the Actors' Lab, Communist Actors' Workshop and a sympathizer with Communists. He is not known as a Communist and the informant knows of no other organization of a Communist nature to which Henreid has belonged.

James Wong Howe was a former instructor in the Hollywood League of American Writers' School for Writers and is presently an instructor in the People's Educational Center, successor to the Writers' School. He currently lives with Sonora Babb, who holds, according to available membership records, 1944 Communist Political Association membership card No. 46824.

Walter Houston. [redacted] informs that information on Houston's membership in the Communist Political Association is lacking but that to his [redacted] personal knowledge, Houston has supported Communist and Communist-controlled activities. He is a member of the Executive Board of the Hollywood

Democratic Committee. [redacted] advised that Houston is a close friend and associate of Jay Leyda and Joris Ivens, Communists who are important in the production of documentary propaganda films. Houston was attached to the League of American Writers and the Hollywood Writers' Mobilization. According to [redacted] Houston has met many times with leading Communists at open meetings.

Dean Jagger. According to [redacted] this person is sympathetic with the Communist movement, although not active therein.

Ruth Nelson. According to available Communist membership records, Ruth Nelson was recruited into the then Communist Party in 1943, and now holds Communist Political Association membership card No. 41773. According to [redacted] she is a product of the Actors' Lab, a Communist Actors' Work Shop. Further, according to this informant, Ruth Nelson is considered by Communists to be one of their best developments and is receiving the Communist "build up". It is to be noted she plays an important part in the motion picture "Wilson".

Rosalind Russell. According to [redacted] she has been a member and a sponsor of a large number of Communist fronts, among which have been: Hollywood Anti-Nazi League; Hollywood League for Democratic Action; "Committee of Fifty-Six" - an organization advocating the severance of relations with Germany prior to the Stalin-Hitler Pact; Motion Picture Democratic Committee; Free World Association of Hollywood; and Hollywood Democratic Committee (Executive Board).

George Sanders. According to [redacted] he is an Actors' Laboratory product. He is a member of the Screen Actors' Guild and is described by the informant as a Communist sympathizer, although the informant cannot advise of any Communist front group connections of Sanders. He added that Sanders is definitely not a leader and that he has no evidence of his actual Communist Political Association membership.

Tamara Toumanova. According to [redacted] she is the wife of Casey Robinson, producer at R.K.O. She is a Russian-born dancer who is the product of the former New Theater League, a Communist-controlled organization.

Orson Welles. (Described hereinbefore under Section "R.K.O. Producers").

VI. R.K.O. Feature Pictures Containing Communist Propaganda

At the outset, Informant [redacted] has stated that the "western" or "mystery" type of escapist film are not a suitable vehicle for Communist [redacted]anda and that Communists do not expect that every picture or even a majority of pictures produced by a studio, be a Communist vehicle. The informant has advised that from his experience in the Communist movement, Communists consider themselves successful even if one of twenty-five motion pictures contain important Communist propaganda. He stated this propaganda may consist of the spoken words, the actions or even the implications in sequences.

Communist propaganda has varied over a period of years and it is to be remembered that prior to June 1, 1941, Communists declared the present war to be an imperialist war, but since that time and continuing to the present time, Communists have completely reversed themselves and in varying stages have fallen in line with the Government's program of "win the war and win the peace", proclaiming themselves to be "super-patriots". This pretended position, according to [redacted] is merely a pretext and in fact, the Communists have so cloaked themselves in order to deceive the public and gain prestige and leadership.

The informant has advised that the present tactics of the Communist movement in the use of the motion picture as a propaganda medium are to refrain from directly advocating Communism, but to create sympathy for the Soviet Union and picture the Communist, either national or international, as a patriotic, loyal supporter of democratic processes. It is for these reasons Communist propaganda in motion pictures may be extremely difficult to detect. Further, the "patriotic" role of the Communists is being utilized to the fullest extent to further penetrate the industry. The informant states that the purpose of this intensive penetration is to prepare for the future so that the powerful influence of the motion picture may be used in the interests of internationalism, according to the Marxist-Lenin philosophies.

Recently two articles have appeared in the press, one in PM and the other in the Daily Worker, which have indicated feelings that R.K.O. cooperates with "Fascists". In the July 28, 1944, issue of PM, in the column by McManus, entitled, "Speaking of Movies", R.K.O. is referred to in the following manner:

> "Most recently, however, it has accepted the unique and unenviable stigma, being the only American film company willing and anxious to distribute Fascist-made films in the U.S.A. It is distributing (or trying to distribute) the Franco-made Spanish film, Goyescas, in the U.S.A. as a tribute for the privilege of distributing its Hollywood product in Fascist Spain. Goyescas is the film Winchell attacked on the radio Sunday night."

It was further stated in this article:

"Apart from a mounting indignation and disgust with this sort of trading with the enemy's agents, there has also been a growing concern over how such a reciprocal trade agreement with a Fascist country might affect a Hollywood studio's own production quality. Obviously anti-Fascist films would not be permitted on the market in a Fascist land. Obviously too, no business-like Hollywood studio can afford to produce films for export only. The inescapable conclusion therefore is that all its productions must be acceptable to all its markets which, logically means an end to anti-Fascist film-making by studios aiming to trade with Fascists."

The article then refers, however, to the fact that R.K.O. had, in the past, produced anti-Fascist films, such as "This Land is Mine" and "Tender Comrade".

With regard to its future releases, the article states that R.K.O. promises fifty or more feature-length "escapist and comedy themes" predominately, with the exception of one or two "prestige pictures". The article states,

"Otherwise, for the great burden of the way, the going will be intrigue, bang-bang, and technicolor kisses, the same old messy misrepresentation of America and its tastes that characterized most Hollywood film production in the prewar years."

In the other article referred to previously, the one appearing on page fifteen, Section I of the September 17, 1944, Daily Worker, was entitled "Warner Brothers Respect Franco". This article refers to a West Coast article describing how Hollywood has responded to Franco's summons to do business with him and his silent Axis partners. It is stated:

"R.K.O. and Universal are already doing business with him. Paramount and 20th Century-Fox are reported interested, but Warner Brothers has unofficially let out the word that they will not take part. 'Unofficially' perhaps because our State Department is involved to the extent that it is encouraging this exchange of business between the countries. Yet no anti-Axis sentiments are permitted in any of the pictures accepted by Franco. This is bound to have some influence on the content of films. Does it account for the fact, or is it just coincidental, that Universal acknowledges a present schedule of chiefly 'escapist' musicals?"

The reported exchange of films between this country and Spain is attacked in the article and Warner Brothers is set up as the "consistent" studio since it will reportedly not do business with Spain.

Within the past year, several movies which, according to the informant, contain Communist propaganda, have been produced by R.K.O. These are listed hereinbelow with a brief description of each.

"The North Star" - a Samual Goldwyn production released by R.K.O. [redacted]irector of this picture was Lewis Milestone, a sponsor of and active in a large number of Communists fronts. The writer of the script was Lillian Hellman, a reputed Communist and a close associate of known Communists. Jay Leyda who was Technical Director is a known Communist Party member. The film deals with life in a small town in Soviet Russia prior to the time of the Nazi invasion and subsequent to that invasion. The picture has been attacked viciously in the press as Communist propaganda of the Soviet Union and as a picture of life in the Soviet Union which is not consistent with the facts.

"This Land Is Mine". This was released in June, 1943, and is a war drama dealing with conditions in the occupied territories under Nazi domination. The screen play was written by Dudley Nichols who was co-producer with Jean Renoir, both of whom have been described hereinbefore.

[redacted] has advised that this picture conveys the idea that the middle-class cannot be trusted to fight against dictatorship, but that only the working class can be relied upon to fight Fascism and that it follows the principle of class opposition as advocated by Marxist ideology. In its cast are George Sanders, Phillip Merivale and Walter Slezak, all of whom, according to [redacted] have cooperated with persons favoring the Communist Political Association line.

"Government Girl". This was produced and directed by Dudley Nichols, described hereinbefore. The writer of the picture was Bud Wilson Schulberg, described hereinbefore. The star of the picture was Olivia De Havilland who, according to [redacted] has been in frequent contact with Communist elements and has been associated with the Communist-controlled Joint Anti-Fascist Refugee Committee.

"Tender Comrade". This was written by Dalton Trumbo, described hereinbefore. It was produced by David Hempstead and directed by Edward Dmytrik, who has been described hereinbefore. [redacted] claims that lines in this movie were of the Communist propaganda type.

"None But The Lonely Heart". This was directed by Clifford Odets and produced by David Hempstead who, according to [redacted] has shown decided sympathies for Communism over a period of years. The male star is Cary Grant, who has been alleged by [redacted] to move socially in Communist circles.

20

VII. R.K.O. Contracts With Soyuzintorgkino (Soviet Movie Trust) For Sale Of Films

It has been learned from the Foreign Agents Registration Section of the War Division, Department of Justice that on July 13, and July 17, 1944, conversations were had with [redacted] one of the Vice-Presidents of R.K.O. studios relative to the matter of establishing a corporation composed of stock holders from R.K.O. and Soyuzintorgkino, the Soviet motion picture combine. [redacted] pointed out to the Foreign Agents Registration Section that R.K.O. and Soyuzintorgkino were contemplating dividing the profits equally. No further progress at that time was indicated. However, the October 9, 1944, issue of the "News Week" Magazine carried an article to the effect that R.K.O. and Soyuzintorgkino had entered into an arrangement whereby R.K.O. will distribute five films each year which cost $50,000 each to produce, and in turn, Soyuzintorgkino is to release a like number for R.K.O. in Russia. R.K.O., according to the article, was not made the sole global distributor of Russian films.

To date, no additional information has been received with regard to this arrangement or with regard to the character of the movies to be released. Undoubtedly, however, the Soviet films which will be furnished to R.K.O. will be highly propagandistic if the previous policy of the Soviet Union in the making and distribution of its films is followed. Furthermore, any film made by R.K.O. for distribution in the Soviet Union will undoubtedly be censored most carefully by the Soviet Union.

"RKO Soyuzintorgkino Deal"

The October 9, 1944, issue of "News Week" (page 24), carried the following item:

> "In Hollywood's current scramble for the post-war foreign film market, RKO has out-sprinted the other studios by signing a two year contract with Soyuzintorgkino (Soviet Movie Trust). Under the deal, RKO will distribute, in the United States and elsewhere as agreed upon by the trust, a yearly minimum of five Soviet films purchased at $50,000. In return for every Russian picture the U. S. studio handles, Soyuzintorgkino will purchase an RKO movie at the same price for distribution with the U.S.S.R. To facilitate these business deals, a new corporation soon will be set up with RKO and the Russian film trust, each holding a 50% interest. The Soviet Union's determination to cut its own slice of the world film market is seen in the trust's refusal to name RKO as sole global distributor of Russian films."

(November 14, 1946, through February 14, 1947)

[redacted]chary

Dore Schary has been elevated to the vice presidency of RKO pictures and put in charge of all production of pictures under a five-year contract. This company, Radio-Keith-Orpheum (RKO), is one of the major companies in the motion picture industry in Hollywood. The appointment of Mr. Schary was made by David Selznick, the head of the company.

Mr. Schary, as director of all production, would determine the type of picture produced, the personnel employed in the cultural preparation and direction of the picture; in fact, his power would determine the entire trend of the production of that major producting company.

Mr. Schary has a long record of activity as a strong Communist sympathizer. Some of his activities are as follows:

Former member of the League of American Writers,
Teacher in the Hollywood Writers School conducted by the League of American Writers. This League of American Writers was affiliated with the International Union of Revolutionary Writers, headquarters, Moscow, Russia. This school is now known as the Peoples Educational Center and is still under Communist control,
Was a member of, and extremely active in, the Hollywood Writers Mobilization,
Member of the "advisory committee" of the Fifth Writers Congress,
Member Executive Council of the Hollywood Democratic Committee,
Member Executive Council of Hollywood Independent Citizens Committee of the Arts, Sciences and Professions. Was also vice president of this organization.
Member of the Russian-American Club of Hollywood, and
Supported the Council of Hollywood Guilds and Unions, an organization set up to defend Communists in the motion picture industry.

[redacted]

VII. INVESTIGATION OF COMMUNIST ACTIVITIES IN THE MOTION PICTURE INDUSTRY BY THE COMMITTEE ON UN-AMERICAN ACTIVITIES, HOUSE OF REPRESENTATIVES

The House Committee on un-American Activities announced to the public on June 20, 1945, that it had voted to investigate subversive activities in Hollywood to determine whether film stars and producers were involved in a plot to overthrow the government. John E. Rankin of Mississippi, Acting Chairman of the Committee, made the announcement, stating that so much mail had been received about a dangerous plot to overthrow the government centering around Hollywood that the Committee had voted to send investigators to the west coast at once. Mr. Rankin did not elaborate in his statement to the press on the persons involved in the alleged plot or its nature but indicated that before the investigation was finished some "big names" would enter into the inquiry.

REASON FOR THE PROPOSED INVESTIGATION

The decision of the House un-American Activities Committee to inquire into Communist infiltration of the motion picture industry appears to have been prompted by articles originating in Los Angeles newspapers following a meeting in that city on June 8, 1945, which was sponsored by "New Masses" magazine and held in honor of William Gropper, cartoonist for that publication. This meeting was arranged by Doretta Tarmon, field director for "New Masses." The principal speakers were Richard Bransten, also known as Bruce Minton, who is contributing editor to "New Masses;" Ruth McKenney, wife of Richard Branstan, who is also a contributing editor for "New Masses;" Joseph Foster, film editor for "New Masses;" and William Gropper.

Clippings from Los Angeles papers which were made available at the time stated that speakers at the meeting indicated that Communist propaganda and activities would in the future become centered around Hollywood; that Communists were seeking to strengthen their ties with the White House; that relations between the United States and the Chiang Kai-Shek Government of China must be broken in order to further the plan of Sovietizing all of Asia; that pressure must be exerted to continue lend-lease aid to Russia; and that pretty young girls in the Communist Youth movement should be used to favorably influence men in the armed forces. The Los Angeles "Examiner" published a story setting out the reaction of several civic organizations and civic leaders to the reported disclosures made at the meeting, all expressing indignation and demanding action to counteract the alleged Communist program.

The Los Angeles Office reported that information regarding the meeting on June 8, 1945, had been received from informants prior to the time it was held and that inasmuch as it was indicated information of some significance could be obtained from coverage of the meeting, which was a public one, agents of the Los Angeles Office were in attendance.

Tolson
A. Tam
W. Z.
Ladd
Nichols
Rosen
Egan
Quinn Tam

According to the agents, the meeting had as its Chairman, Joseph Foster and the first actual speech was delivered by Ruth McKenney who opened by offering some rather humorous and not particularly serious observations regarding her experiences at the San Francisco United Nations Conference. The agents advised that McKenney did, however, during her address, find occasion to praise the position of the U.S.S.R. and to ridicule the attitude of the United States State Department.

Richard Branstan in addressing the meeting also spoke regarding the United Nations Conference, stressing particularly the need for exerting pressure upon the State Department to induce its return to the foreign policy of the late President Roosevelt and to carry out the provisions of the Yalta agreement. Branstan is said to have particularly ridiculed former President Hoover and Senator Vandenberg; to have repeatedly emphasized throughout his speech the need for strengthening "Big Three" unity; and to have stressed the necessity of putting an end to the growing trend toward "Soviet baiting."

According to the agents, the speech made by William Gropper dealt only with the history and policies of "New Masses" magazine. Each of the speakers found occasion to appeal for support of "New Masses" in the form of subscriptions and contributions.

The Los Angeles Office has advised that the "Examiner" in its newspaper stories regarding the meeting had to some extent embellished the statements of the above-named speakers whose alleged remarks appeared in quotation marks in newspaper articles. The agents who covered the meeting were of the opinion that some of these quotations were not correct, although the nature of the meeting was such that the Agents could not take notes.

One particular inaccuracy pointed out was the statement quoted in the Los Angeles "Examiner" that "the thousands of pretty young girls in our Communist Youth movement must volunteer as hostesses in USO's, canteens, churches, social groups--wherever the soldiers, sailors and marines seek recreation and are prone to listen to pursuasive voices." The agents pointed out also that although the "Examiner" made the statement that the program presented had been "carefully blueprinted in New York City by Earl Browder and other American Soviets," no such statement, in fact, had been made at the meeting.

The reaction of the Agents present at the meeting as to what was said and outlined by the speakers was generally at variance with the conclusions reported in the Los Angeles "Examiner." They have stated that nothing was said by the speakers or suggested during a question and answer period to indicate any change in the policies of the Communist organization. They have advised that

nothing was said from which the conclusion could be drawn that the Communist Political Association was transferring its center of operations from New York City to Hollywood. Furthermore, nothing was announced or said at this meeting, according to the agents, to indicate a plan had been formulated by the CPA to win over the armed forces to a sympathetic viewpoint.

According to the Los Angeles Office, there is no question but that the meeting held on June 8, 1945, was a completely Communist dominated gathering. Two of the principal speakers, Richard Branston and his wife, Ruth McKenney, are contributing editors to "New Masses" and both are known by the Los Angeles Office to have been members of the Communist Political Association assigned to the 59th Assembly District Club in Los Angeles. The meeting was held for the purpose of honoring William Gropper, cartoonist for "New Masses," and to increase interest in that publication as well as to obtain donations and subscriptions therefor.

Information was received from confidential sources subsequent to the date of the meeting indicating that Communist leaders in Los Angeles were considerably aroused at the manner in which the function was treated by the press. According to the Los Angeles Office, there were indications that Branston and his wife would protest to the "Examiner" and demand a retraction of the story. It was also indicated that Branston might possibly seek legal advice as to whether he had a libel case against the newspaper for the publication of the stories. No information has been received, however, that a protest was made directly to the "Examiner" or that any legal proceedings were instituted.

REACTION OF THE CPA TO THE NEWSPAPER CLIPPINGS

The reaction of the national office of the Communist Political Association to the newspaper publicity referred to above was indicated by a letter dated June 13, 1945, from John Williamson of the CPA national office in New York City to William Schneiderman, State Secretary in California. A photostatic copy of this letter which is set out below was furnished the San Francisco Office by a highly confidential source of information.

"June 13, 1945

"Mr. SCHNEIDERMAN,
San Francisco.

Dear BILL: Copies to RED SPARKS and JOE NORTH.

"A number of districts have sent in to me copies of newspapers carrying a long news item from Los Angeles.

[redacted] this memo tells there are made alleged quotations from [redacted] MIRICH, [redacted] McKENNEY and JOSEPH FOSTER at a Hollywood meeting sponsored by the New Masses.

"The sort of things that are attributed to these 3 speakers are so grotesque as to be unbelievable. I just cannot imagine that any Communist in his right mind would say such politically incorrect, not to speak about provocative, things which have nothing in common with the program or policies of the CPA.

"I feel confident that there must be some distortion, although all of the things are in quotation marks.

"We would like to get an immediate reply dealing specifically with this question.

"Fraternally,

JOSHUA."

STATEMENTS OF PRINCIPAL FIGURES INVOLVED REGARDING THE NEWSPAPER PUBLICITY

Walter Wanger, who shortly after the publication of the newspaper articles mentioned above attempted to secure a statement from the Director that no plot to overthrow the government as had been alleged existed, submitted to the Bureau copies of affidavits which had been prepared by the following persons, all of whom had reportedly participated in the "New Masses" meeting on June 8, 1945: William Gropper, cartoonist for "New Masses;" Richard Branstem, also known as Bruce Minton, west coast representative for "New Masses;" Ruth McKenney, wife of Richard Branstem, now under contract with Paramount Studios; and Joseph Foster, film editor for "New Masses."

William Gropper in his affidavit deposes that none of the statements attributed to him by the Los Angeles "Examiner" resembled in any way, in whole or in part, the remarks made by him at the "New Masses" meeting. Richard Branstem, Ruth McKenney, and Joseph Foster likewise in their affidavits denied that they had made the statements attributed to them regarding the Communist Party and its principles. They expressed the opinion that the newspaper stories were complete fabrications for the purpose of smearing the progressive movement in Hollywood and furnishing a springboard for an investigation of the movie colony.

330

[redacted] Attorney in the June 30, 1943 issue of the "New Masses" published an article in which she denied the statements attributed to her and characterized the entire matter as a "[illegible]"

STATEMENTS AND REACTIONS TO THE CONGRESSIONAL INVESTIGATION

[redacted] a confidential informant regarding Communism in the motion picture industry, advised that the immediate reaction in Hollywood to the "New Masses" meeting and to the publicity afforded it was that many persons connected with the motion picture industry issued statements denying that there were any Communist activities in the various studios, claiming that the entire commotion could be laid to publicity-seeking individuals. The informant stated, however, that motion picture producers were very much perturbed by the developments. The film industry and all interests allied thereto were generally violently opposed to the Congressional investigation.

The July 2, 1945, issue of "Variety," movie trade paper, under the heading, "Accuse Rankin of Trying to Bust Page One" stated in part that the new Hollywood smear investigation was just an effort by a "flop" committee to crash the front pages. The story continued that Los Angeles congressmen had accused Representative John Rankin and the House Committee on Un-American Activities of following the well-recognized technique of trying to bust the front pages by working through the motion picture industry.

The article quoted Congressman Ned R. Healy of Los Angeles as stating: "This move is typical of sort of Rankin's activities. He obviously is following in the footsteps of his predecessor, Martin Dies. This is an attempt to drive underground all members of the motion picture industry. It is the old Red smear."

Congressman Ellis E. Patterson of Beverly Hills, California, was quoted as saying: "The whole thing is an attempted smear of Hollywood in order to hurt the film industry and to get a lot of publicity..... It's the old Red herring drawn across the band of freedom of speech and thought."

Congresswoman Helen Gahagan Douglas charged: "It is a plan to get publicity through a smear of the film industry. It is an effort to crush liberalism among the Democrats of the area."

Gordon L. McDonough of Hollywood, the only Republican representative from the area, also joined the denunciation of the Rankin investigation as an effort to "smear the motion picture industry."

[redacted] has reported that a [redacted] survey by investigators for the Congressional Committee [redacted] activities has been started. This reports the investigators did not consider the strike or the agitation within the trade unions, but devoted most of their investigations to the so-called cultural groups and to writers, directors and actors. They reportedly paid particular attention to the connections between the Office of War Information and the Hollywood Writers Mobilization and the Screen Writers Guild. According to the informant, the investigators also took into the matter of various schools of indoctrination, specifically the Abraham Lincoln School, the Citizens Training Laboratory and the People's Educational Center, both of which are under Communist supervision and influence.

[redacted]

[redacted]

(November 14, 1946, through February 14, 1947)

This Congressional Committee has been giving some attention to Communist activities in Hollywood film industry over a period of several years. On December 3, 1946, Chairman Wood and Chief Investigator Adamson held a short hearing in Los Angeles on this subject. Only three witnesses were called and the hearings were superficial. However, the Committee announced that it would return in January and conduct extended open hearings into all phases of this type of activity in Hollywood. [redacted]

VII. INVESTIGATION OF COMMUNIST ACTIVITIES IN THE MOTION PICTURE INDUSTRY BY THE COMMITTEE ON UN-AMERICAN ACTIVITIES, HOUSE OF REPRESENTATIVES (April 22, 1947 - May 24, 1947)

As you will recall, you testified before the House Committee on Un-American Activities on March 26, 1947, at which time you referred to the Communist infiltration into the motion picture industry. You pointed out that the Communists launched their attack in Hollywood in 1935 directing their activities at the infiltration of labor unions and the so-called intellectual, and creative fields. You pointed out that the Communist activity in Hollywood was effective and was furthered by Communists and Communist sympathizers who use the prestige of prominent individuals in the motion picture colony to further their cause. You also pointed out that the Communists endeavor to insert into the motion pictures Communist propaganda or to keep out of motion pictures anti-Communist propaganda.

Following your testimony before the Un-American Activities Committee, you will recall that Eric Johnston of the motion picture industry testified before this Committee after he made a trip to Hollywood where he conferred with studio and union heads. The Washington Post on April 13, 1947, in referring to Johnston's appearance before the Committee quoted Johnston as stating:

> "As for there being Communist influence in the movies, such an accusation is absurd. If Hollywood were a Communist network, I should not be attacked every morning in the Daily Worker—as I can assure you I am. And some of the people out there who are attacked as Communists are no more Commies than I am. They have a right to their convictions, and while some of them may be critical they have a perfect right to be".

As you will further recall, Father Cronin telephonically advised Mr. E. A. Tamm that Eric Johnston had requested him to draw up a program for the elimination of Communists from the motion picture industry. Father Cronin stated he had outlined a program which he was going to submit to Eric Johnston in which each of the studios would have three specialists in the script department of the studio who would review all script prior to the time that the pictures were actually made. One of these men will be an expert on the labor aspects of Communism; the second an expert on propaganda aspects of Communism, and the third another type of an expert. Father Cronin's program also will recommend that there be assigned to the "brain office" of each studio one man who will have the responsibility of enforcing a program of easing the Communists out of the various jobs in the company and of directing the screening of all applications so that Communists will not be hired. As you have noted, the statements of Johnston as quoted in the Washington Post and his activities with Father Cronin do not follow the same line and apparently Johnston has changed his mind concerning the Communists in Hollywood.

Confidential Informant [redacted] of the Los Angeles Office advised that members of the Un-American Activities Committee arrived in Hollywood on May 8, 19[redacted] with a great fanfare of press releases and headlines. The Committee stated it would get to the bottom of the Red issue in studios and that, specifically, it was in Hollywood to investigate the activities of Hanns Eisler, the brother of Gerhart Eisler. It indicated that hearings were to be conducted in secret at the Biltmore Hotel in downtown Los Angeles. The Committee in Los Angeles was represented by the following individuals:

J. Parnell Thomas, Representative from New Jersey, Chairman
John McDowell, Representative, Pennsylvania
John Wood, Representative, Georgia
Robert Stripling, Chief Investigator

Novelist Rupert Hughes testified before the Committee on May 15, 1947, at which time he stated, according to the Los Angeles Herald and Express for the same date, that Communists dominated Hollywood to a large degree and mentioned two individuals, John Howard Lawson and Charles Chaplin. He said that Charles Chaplin called for a second front in a speech in New York shortly after Hitler turned on Stalin although "we only had a few men in Europe at the time". He said that the Communists control the Screen Writers' Guild and that they had tried to kick him out of the Authors' League. He stated John Howard Lawson, head of the Authors' League, had tried to drive him out of the Authors' League and would have been successful if it had not been blocked by a few of his friends. He said that Lawson was a notorious Communist and "I deplore the fact that he at present is the publisher of the Hollywood Quarterly at U.C.L.A., and on the editorial board are members of the U.C.L.A. faculty".

Hughes stated that the Communists in the Hollywood film industry gang up on anyone opposing them and have caused those in opposition to them to be fired. He recalled a lot of names that the Communists had directed at him when he fought them and he also told of being booed at U.C.L.A. by the Communists while making a speech against Hitler and his totalitarian gang. He stated,

"But that was the time when the Communists opposed conscription, preparedness and lend-lease--because Hitler and Stalin had a non-aggression pact.

"As soon as Hitler turned on Stalin, these same people became the greatest prepareders and that was when Charles Chaplin made his second front speech in New York.

"They call anyone who opposes them a Fascist, yet I, who believe in free enterprise, am a Fascist to them while they, who are believers in totalitarianism, are benefactors.

"Take some of these Red $3,000-a-week boys in Hollywood who do nothing for humanity—they consider themselves benefactors of humanity. But a Henry Ford, who employs hundreds of thousands and gives everyone a cheap car—they say he is a Fascist and an enemy of mankind and should be wrecked."

Hughes called Stalin "the foulest brute in history" and appended this comparison:

"One of their favorite policies is to start hostility among the Negroes. They do not care to help the Negro, and actually hurt him. Now there are many abuses in this country and these I oppose, and have opposed.

"There are 13,000,000 Negroes in all the United States. But there are 15,000,000 Russians in slave camps in Russia; work-slaves, and their slavery is far more deadly than any we know of. They work in temperatures as cold as 85 degrees below zero; in many cases they work with their feet in ice water; they get 12 ounces of bread a day--and die like flies".

A Communist, in Hughes' view, need not be a member of the Party, he explained, adding:

"A man who says he is not a Communist but who defends Russia in everything; who says he is a friend of the Russians, who defends their policies, and is never critical of Stalin--he may call himself a hypochondriac or a Zulu or any odd name, but he is as much a Communist as an avowed Party member."

Jack Warner, Vice President of Warner Brothers Studios, according to this same article, complimented the Committee and promised his full support. Warner, who appeared before the Committee for an hour with his Plant Production Director, Blayney Matthews, said:

"The Committee is doing an excellent job and I am happy to cooperate.

"If any persons are undermining the American system--the American way of life--I want to be one of those to be of aid in stamping it out.

"I told the Committee everything I might have known of subversive activities in the film industry".

Chairman Thomas, according to this article, complimented Adolf Menjou on having made the most enlightening presentation before the Committee to date. He invited the actor to appear at the Committee's hearings in Washington at some later date. Highlights of Menjou's testimony, according to Thomas, were as follows:

"1. He charged that the 16 men who control the Soviet Union wanted to take over America as 'they could never feel safe as long as there was one free spot in the world such as the United States'.

"2. He predicted that the Communist Party, if unchecked, would 'soften up this country as the Nazis did in Norway' and take it over within 15 years.

"3. He defended the capitalist system in America, asserting he was proud of it and that 'if it did half as much for the happiness of the world in the next 50 years as it had in the past 50 years,' he would feel satisfied.

"4. He charged that many millionaires in Hollywood and elsewhere were Communists or pro-Communists.

"5. He charged that 'the Communists in the film industry are so powerful that many of the "little people" are afraid to move against them'."

This same article reflected that Menjou stated prior to appearing before the Committee that he had made 36 talks against Communism and expressed the belief that the Communist Party of the United States should be outlawed. It quoted Menjou as follows:

"My good friend Edgar Hoover, the F.B.I. head, feels they should not be outlawed—that it would drive them underground. But I ask where are they now? They all hide. This is a wonderful country. It has its faults which we should correct. But I like it the way it is.

"I would recommend that the 16 rulers of Russia be treated exactly the way they treat us.

"They twist what we say to fit their purposes. Any films that we make that show some of our defects, they twist around and change to make it appear that the defects portray America while actually they are exceptions to the rule.

"I would shut all of them out of the country as they shut our people out of Russia. I would distort everything they say.

"As some of my friends say: 'You can't do that'. I answer: 'You can because they do it'.

"With class distinction, the profit system and American capitalism the Communist's particular targets in the United States, what I can't understand is how there are so many millionaires for it. There

[redacted] lots of them in Hollywood; at least half a dozen Red directors and some Red actors.

"I have always opposed boycotting films, when such action was suggested, to combat the films directed by these Reds or with the Reds starring in them because too many little people would be hurt. The little people are afraid--in fact it's surprising to find some of the bigger people also afraid of the Communist organization".

* * * * * *

"A lot of people who fall for the Commies class distinction and anti-capitalism bunk, don't realize that the Communist leaders in Russia, four months after they had obtained control of that country, abandoned Karl Marx and the favorite Russians now profit by the profit system, can leave property and wealth to their children, while many other Russians just live in a slave state."

"The chief fear of the Communists in the United States is the American middle class. In other countries such as France and Italy where the Communists have gained strength, they have done it primarily by lying to the workers".

"The Little Red School House" of Hollywood was brought into evidence by Mrs. Leila Rogers, mother of film star Ginger Rogers, according to this same article. She attributed the strong influence of Communists in Hollywood to the writers and charged that the Communists trained them "in 'The Little Red School House' as we know it". She identified this school as the "People's Education Center in Hollywood". Mrs. Rogers revealed in one picture, "Tender Comrade", her actress daughter Ginger had refused to say the following line, "Share and share alike--that's democracy". Mrs. Rogers said "I think that's definitely Communist propaganda inspired by the Little Red School House.

"Ginger refused to read the line. So it was given to a sweet and unquestionably loyal youngster, Kim Hunter, to read". She said that the author of the script was Dalton Trumbo.

The Los Angeles Examiner for May 15, 1947, reflected that screen actor Robert Taylor also testified before the Un-American Activities Committee on May 14. On this occasion, Taylor advised that he was forced by a former Aide of the late President Roosevelt into starring in a motion picture which favored Russian ideologies over American. According to the article, the pressure was from a former White House adviser and the Office of War Information official who came to Hollywood for the express purpose of overruling Taylor's objection to appearing in the 1943 release, "Song of Russia".

Representative Thomas stated, according to the article, that this individual was Lowell Mellett, Administrative Assistant to the late President

[redacted]lett. The article reflected that Mellett, as Director of the Motion Picture Division of the O.W.I., had publicly declared they wanted "no censorship of motion pictures". The article also reflected that Mellett, when contacted in Washington, D. C., concerning Taylor's testimony, referred to the accusations as "too silly to deny". He stated "I certainly didn't compel Robert Taylor or anyone else to do anything". He continued, "If Thomas wants to know what I know about this matter, I will be glad to tell him when he gets back to Washington."

Other individuals prominent in the film world who sought to aid the Committee in its probe were Actor Richard Arlen and Henry Ginsberg, Vice President in Charge of Production at Paramount Studios. After hearing Taylor and Arlen, Mr. Thomas commended both actors who were very cooperative in appearing before the Committee. He stated, "They showed especial courage in accepting our invitation. It could affect their careers." This article reflected that Arlen told the reporters that "the Communists are very influential beyond their numbers in Hollywood".

The Los Angeles Examiner for May 17, 1947, reflected that a surprise witness, Viktor Kravchenko, an estranged Soviet official, had appeared on subpoena before the Committee--one day after his life was threatened in a Beverly Hills home where he was a guest. Representative Thomas told reporters, according to the article, that because of this threat received by Kravchenko, the author of "I Chose Freedom", he was placed under the protection of the FBI. This same article reflected that Kravchenko told the Committee:

> "Hollywood is a serious intellectual front in the United States. It is necessary to clear Hollywood of Communists and sympathizers--in the writers' circles and in the artists' circles.
>
> "Today few companies in Hollywood want to make pictures that show the Soviet Union as it really is. Take for example the picture, 'Red Danube', which is pure fantasy.
>
> "Why don't they make a picture on Russia which would show what it means to live there, what the Soviet means and show the concentration camps? Show everything as it really is."

The New York Times of May 17 under a Los Angeles dateline of May 16, quoted Chairman J. Parnell Thomas of the House Committee on Un-American Activities as asserting after a week of hearings on subversive activities in Hollywood, that "90 per cent of Communist infiltration" was in the screen writing field, but that the Federal Government also had abetted the work. He stated that in the testimony of the fourteen actors, writers and producers, "a very outstanding point that came up (not once but many times was the influence of the Government in aiding the Communist conspiracy". Mr. Thomas said:

"We have recorded testimony that even the White House exerted [redacted] influence on certain people in Hollywood to have certain pro-Russian motion pictures filmed during the regime of the late President Roosevelt.

"I don't refer to just the Robert Taylor disclosure, but to others by actors and producers themselves who told how the Government had wielded the iron fist in order to get the companies to put on certain Communist propaganda"

Mr. Thomas also related that the sub-committee had "been amazed at the revelations made by the witnesses and their frankness in naming names, places, dates, Communist card numbers, etc." He added:

"The insidious propaganda of the Communist has no place in the movies which entertain millions of Americans, but it seems to me that the quickest and most effective way of eliminating it would be for Hollywood to clean its own house and not wait for a committee to spotlight this sorry spectacle".

This article also reflected that Mr. McDowell left on May 15 to inspect the Texas border stations on his way East. Mr. Thomas indicated, according to the article, that he planned to go to San Francisco to continue his inquiry. The article also reflected that Mr. Thomas' statement caused little stir among screen writers. Emmert Lavery, President of the Screen Writers' Guild, said:

"If Mr. Thomas has discovered anything worth investigating, the place to investigate it is through the FBI. I personally doubt very much that subversive circles in the city are likely to be trapped by punches telegraphed in advance by eight-column scare headlines."

VIII. MISCELLANEOUS

[redacted]

In 1941, during the period of the Stalin-Hitler Pact, when the Communist Party of the United States was calling strikes in the major defense plants through its control of certain CIO unions, [redacted] was the leader of a strike in [redacted] in one of the key plants of the [redacted] also went to Los Angeles, according to [redacted] to support the Vultee and Harvil Strikes at about the same time.

[redacted] described him as a follower of the Communist line and there was no evidence that he had departed from that position since. According to [redacted] it is understood that [redacted] plays an important behind-the-scenes role in motion picture labor affairs.

[redacted] in 1942, was a confidential national defense informant [redacted] However, extreme caution was used by the [redacted] office in the handling of [redacted] as an informant in view of the fact that he formerly was a Communist Party member and that his parents and brother-in-law were also affiliated with the Party. [redacted] during this period, was also a national labor figure and consequently two agents were always utilized in interviews had with him. However, the [redacted] office reported that during the period he acted as an informant with regard to labor matters and Communist activities, all information which he furnished that could be checked or substantiated by the [redacted] Office, was found to be reliable and accurate. The Bureau's file with regard to [redacted] reflects he was discontinued as an informant on December 17, 1945, when he resigned his position with [redacted] take a position as [redacted] motion picture industry.

[redacted]

Tolson
E. A. Tamm
Clegg
Glavin
Ladd
Nichols
Rosen
Tracy
Carson
Egan
Gurnea
Harbo
Mohr
Pennington
Quinn Tamm
Tease
Mr. Tandy

JJC:mae

VIII. MISCELLANEOUS
(April 22, 1947 - May 24, 1947)

[redacted]

The Los Angeles Office has advised that [redacted] who is a [redacted] California, contacted Special Agent [redacted] of the Los Angeles Office and disclosed the following information concerning [redacted]

It should be noted that [redacted] has been used as a source of information on various matters by Agents of the Los Angeles Office. [redacted] to the present time. [redacted] advised the Los Angeles Agents that [redacted] had been attempting to secure her citizenship through the Bureau of Immigration and Naturalization in Los Angeles and has been completing the necessary requirements for the same before an examiner of the Immigration and Naturalization Service in Los Angeles. According to [redacted] the examiner advised [redacted] that all of [redacted] requirements for United States citizenship had been fulfilled except for the FBI check concerning her record.

Shortly after this hearing, [redacted] advised that the above four individuals engaged in a conversation concerning the probability that the FBI might be in possession of information reflecting that [redacted] was affiliated with certain leftist or Communist groups in Hollywood and therefore would block [redacted] citizenship. [redacted]

[redacted]

[redacted]

On the occasion of this interview, Special Agent [redacted] of the Los Angeles Office did not attempt to question [redacted] but merely let her talk and make any statements that she desired.

[redacted]

[redacted]

On May 3, 1947, [redacted] again contacted Agent [redacted] of the Los Angeles Office and related the following additional information which had obtained from [redacted]

[redacted] The Agent obtaining the information was, of course, non-committal.

[redacted]

On May 6, 1947, arrangements were made for [redacted] to be interviewed for a brief period in the Los Angeles Office. On this occasion, an attempt was made to consider the possibilities of using [redacted] as a source of information on Communist activities in the motion picture industry. This interview was conducted for the most part by Assistant Special Agent in Charge [redacted] and Special Agent [redacted] She was also interviewed by Special Agent in Charge R. B. Hood and briefly by Special Agents [redacted] Supplementing the information previously given to the Los Angeles Office, [redacted] stated as follows:

[redacted]

[redacted]

[redacted]

[redacted]

Writers known to [redacted] as having definite Communist tendencies are Dalton Trumbo; Albert Maltz; and Donald Ogden Stewart.

[redacted]

[redacted]

Special Agent [redacted] of the Los Angeles Office ascertained by contactin[redacted] and [redacted] examiners of the Los Angeles Office of the Immigration and Naturalization Service, that [redacted] had, in fact, been informed that all immigration cases are cleared through the FBI. It was further learned that [redacted] case had been held up pending additional investigation by Immigration and Naturalization's own investigative unit and it had apparently been assumed by [redacted] that her case had been held up pending receipt of FBI clearance. A review of [redacted]s file in the Immigration and Naturalization Service office reflected that she was questioned by the INS concerning the information supplied by the Bureau to them without, of course, divulging the source of the information. This information included primarily her membership and

affiliations in certain Communist front organizations as set out hereinafter:

1. [redacted]

2. [redacted]

3. [redacted]

4. [redacted]

5. [redacted]

6. [redacted]

7. [redacted]

When questioned by the examiner for Immigration and Naturalization Service, [redacted] denied membership in any anti-Fascist organization although she admitted [redacted]

[redacted] who is in charge of the Investigative Division of INS in Los Angeles, reported that [redacted] application had been held for further investigation by his unit in view of the apparent possible

connection with Communist activities on the part of [redacted] Both [redacted] and the other two examiners previously referred to indicated that they were of the opinion that [redacted] was not actively engaged in the Communist movement but had been duped for financial purposes primarily by front organizations as have many other prominent persons in the motion picture industry.

In view of [redacted] position to get valuable information concerning Communist activities among motion picture actresses and actors in Hollywood, the Los Angeles Office is going to maintain periodic contact with her as a source of information. However, extreme caution is to be exercised in dealing with her in view of her past contacts with persons of known Communist sympathies as well as the manner in which she has suddenly become interested in cooperating with the FBI.

[redacted]

ANTI-RUSSIAN PICTURES

Four of the major studios, MGM, Warner Brothers, 20th Century Fox, and Columbia, have announced that each will make a picture based on the Canada spy trials. As a matter of fact, it is reported that all four studios are quarreling among themselves as to which will be permitted to use the title "Iron Curtain".